

Śrīkālahastiśvara Temple

A study based on
Epigraphs and Sculptures

D. Kiran Kranth Choudary

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D. Kiran Kranth Choudary



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*Dedicated to my father-in-law
Late Sri G.R. Balakrishnama Naidu*

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Foreword

In ancient times, the temples in India, particularly in South India, played a vital role in the religious and cultural life of the people. Of course, they were intended to be basically centres of religious worship and were meant to guide the religious life of the society. Yet, besides playing this role satisfactorily they had also abundantly contributed to the development of the people's education and to their achievements in the field of literature, music, dance, art, architecture, image-making and so on, and to the religio-social harmony of the people in the region; since, all these are ramifications of religion in India. Besides, the South Indian temple had been centres of the local administration and its archives too. It is also significant that they had never allowed themselves to be downgraded as places of political manoeuvre of any kind. These facts are amply vouched for by hundreds and thousands of literary works, monuments and epigraphs, the ancient have left to us. Therefore an indepth study of a temple in a given region (or some aspects thereof) particularly of the temple that had been attracting devotees continuously for ages—helps us in understanding the life-pattern, culture and aspirations of the people of that region in particular and of the nation in general. Hence we gladly welcome the monograph of Dr. Kiran Krant Choudary, on the Śrikālahastiśvara Temple.

The Śrikālahastiśvara temple has been quite famous for a millennium and more. In literature and epigraphs the Śrikālahasti region is referred to as Āṛūrnāḍu, Pottappināḍu etc. The exact origin of Śrikālahastiśvara Temple cannot be determined. The earliest references to Śrikālahastiśvara are found in the Tamil Devāram and Tiruvācakam devotional hymns of the famous Śaiva saints (*nāyanmārs*) of the 7th to the 9th centuries, in the Śaiva hagiological work *Tiruttoṇḍarpurāṇam* (*Periyapurāṇam*) of Śekkilār (12th century) etc., (and also in some later works like *Sūtasamhitā*, *Vāsiṣṭha Laiṅgapurāṇam*, *Śrikālahastiśvarāpurāṇam* and its Tamil translation *Tirukkālattipurāṇam* etc).

The authors of these works uniformly praise this God as to have been worshipped by a rustic forest-hunter, named Kaṇṇappa (*Tiṇṇaṇi*) in an abhorrently unorthodox manner. These authors are amazed to note the unsurpassed intensity and depth of Kaṇṇappa's faith and devotion to God which enabled him to attain, in a very short period of only six days, the direct experience of God Mahādēva, who, being immensely pleased with the unique devotion of Kaṇṇappa, granted him *Sivasāyujya* 'communion with Śiva' and this elevated the hunter to the foremost rank among the Śaiva saints. The hymnists also refer to another past event of a spider in the forest worshipping Mahādēva and attaining his grace, *mōkṣa*.

The Devāram and other works give us to understand this: Kaṇṇappa saw the God remaining alone in the midst of a dense forest on a hill by the side of the river Poṇmugali (now Svarṇamukhi); herein roamed cruel forest animals; Kaṇṇappa and his comrades knew this God by the then prevalent names *Kudumittevar* 'a god with tufts or locks of hair' and *Aiṅguḍumittevar* 'a god' with five tufts or locks of hair' (*kuḍumi, sikhā*); and they also knew that the God was already in daily worship conducted by some Brahmins of a locality nearby. The Devāram hymnists give us no hint about the existence of any conspicuous temple-like structure, housing this God, even though they describe elaborately the awesome, but picturesque beauty of the surrounding thick forest with large variety of trees (names given) around, on the banks of the Poṇmugali. The hymnists call this deity by the names *Kālatti*, and *Kālatti Mahādeva* obviously meaning 'the Supreme God who was, or is in the form of, *Kālatti*'.

Basing on these evidences, some positive and some negative, it is possible to deduce: the god Kuḍumittevar (or Aiṅguḍumi-ttevar) whom Kaṇṇappa saw and worshipped must have been in the form of a trunk of an old tree, most probably a fossilized one, standing conspicuously in the midst of the trees in a dense forest on the hill by the side of the river; and this fossilized trunk had two conspicuous natural markings one looked (1) like a spider in its webs and the other(2) like a cluster of five tufts or locks of hair. Such markings are not uncommon on the trunks of old trees, well-grown, but dried up. This surmise is clearly corroborated by the Devāram hymnists by calling Kaṇṇappa's god by the unique name *Kālatti Mahādeva*, signifying "the

Supreme God (*mahādeva*) in the form of black (*kāla*) fig tree (*atti*). Though it was a fossilized one, the hymnists could call it *atti* ‘fig tree’ because they had with them the most authentic ancient local tradition in this regard. The fig tree is said to be black because its fruits are black in colour, as we often find them so in India; or more probably the tree-trunk itself had turned black in the process of fossilization.

Since time immemorial the fig tree is being favoured by the religious traditions in India for the purpose of worship. The *Karmakānda* of the Vēda enjoins that the Vedic sacrificial post (*yūpa*) should be made of fig tree (*udumbara*). There are scholars who hold this sacrificial post to be the prototype of the present Śivalinga of Śaivism. Our Kālatti Mahādeva perhaps lends credence to this hypothesis. The Āgama works prescribe fig tree as quite auspicious for making images of gods to be worshipped. An icon of Aśtabhujasvāmin carved out of the timber of a fig tree (*udumbara-bhava*) was in active worship in Nāgārjunakonḍa during the second-third centuries A.D. The icon of Attivarada, i.e., Varadarājasvāmin the icon, made of fig tree, has been in worship in Kāñchi till very recent times. More examples could be cited.

In the Tamil grammatical treatise *Tolkāppiyam* (of the early Saṅgam age) there are references to the practice of worshipping *kandu* (Tamil equivalent to *Skandha* ‘a tree trunk’) as Supreme Self (See the Tamil Lexicon s.v. *kandu*). The *Atharvaveda* assigns one lengthy hymn (X.7) with forty-four *mantras* for praising, in detail, the *skambha* (s.a. *skandha* ‘tree trunk’) itself as Supreme Self from whom emanated all in the universe and all gods in the heaven, just as various branches do from a tree trunk. The Supreme “took the form of a tree”, says the *Rgveda* (X. 81.4) and “was an ancient undecaying holy fig tree”, teaches the *Kaṭha Upaniṣad* (II. 3.1). Thus the concept of Mahādeva (Supreme God) in the form of a black fig tree (*kāla atti*) could be traced back to a hoary past, viz., the Sangam Age, the later and early Vedic Ages etc.

Further more, here we have a philosophy too. The Devāram hymnists’ description of Kanṇappa’s God Kālatti Mahādeva as one remaining on a hill in the midst of a thick forest was actually intended to bring to our mind the Vedic description of God Rudra Śiva as a wanderer on hill and as the lord of forest (*giricara-, aranyānām pati-*). The depiction of certain marking on

Rājarāja Chōla I (985 A.D.) upto the end of the rule of the Vijayanagara emperor Sadāśivarāya (1570 A.D.). The fateful battle of Talikōṭa was fought and lost (1565) by Vijayanagar ruler and it gave Vijayanagar a rude blow from which it never recovered. In 1570 A.D. Sadāśivarāya was assassinated by one of his own kins (according to one account). It is to be noted that the last Vijayanagara epigraph in the Śrikālahastiśvara Temple is of the reign of Sadāśivarāya and it is dated in that very year 1570 A.D. – a strange but pathetic coincidence indeed! At any rate the Śrikālahasti epigraphs reveal the fact that the temple had attracted devotees and also kings continuously for six centuries. Here we cannot afford to miss a truth that is more significant: Even after the days of Vijayanagar, till to-day thousands of devotees are daily thronging to this temple. This feature reveals the truth that a temple has been revered high, not because of the royal patronage, it enjoyed, but only because it had been sanctified by the visits of great sages like Agastya, Vasiṣṭha, Kaṇṇappa and by their fruitful penance herein; or because it has been glorified by the eminent hymnists, like the Nāyaṇmārs, Ālvārs, Dāsas etc. by singing devotional lyrics in praise of the god of the temple. As we noted above, it is the discovery of the god of Kaṇṇappa through the Devāram hymns that galvanized the devotees and the kings to visit this god, to build temple for him and to make donations to the same.

Dr. Kiran Kranth's monograph has an interesting chapter aiming to describe succinctly, the social and economic conditions of the people of the Śrikālahasti region, as gleaned from the epigraphs of the temple. Here we have also two chapters devoted to the descriptions of the layout of the temple and its architectural details. A separate chapter is assigned to describe the iconographic features of the sculptures and bronzes available in the temple. Here in certain instances, the Purānic, Āgamic and Śilpasāstric backgrounds are provided for elucidating the iconographical details. The description of the features of architecture and iconography is dense with jargons, mainly in Sanskrit. Of course Dr. Kiran has given us a fairly lengthy glossary of the technical terms, he has employed. All these features add scholarly weight to the treatment of the subject.

A Tamil work titled *Tirukkālattipurāṇam* of a scholar-poet named Ānandakkūttar (17th century ?) who hailed from Tirunelveli region in far

south, praises certain Yādavarāya chief (name not given) as a builder of certain *gōpura*, *prākāra*-wall, *maṇḍapa* etc. (details not specified) for Kālatti Mahādeva. (See *Tirukkālattipurāṇam* ed. U. Ve. S�aminathaiyar, Chennai, 1912, pp. 4 etc). The poet himself declares that his work is a translation of the Sanskrit original, *Śrīkālahasti Purāṇa*. The Telugu poet, Dhūrjaṭi (16th Century) in his *Śrīkālahasti Māhātmyam* extols one Yādavarāya chief named Nārasīngadēva, as the builder of the temple of Śrīkālahastīvara (Choudary, p. 5). The Yādavarāyas were chieftains ruling independently over the Śrīkālahasti region, yet nominally acknowledging the Chōla overlordship, during the reign periods of Rājarāja III, and Rājēndra III (13th century), when the Chōla Empire was tottering, declining and finally collapsed. The Śrīkālahasti temple has as many as fifteen inscriptions of the period of the Yādavarāya chief named Vīra Nārasīngadēva. This chief had many high sounding titles. Of them the one reading Śrīkālahastīvara-pādādhaka (Choudary, p. 21) is significant for us in the present context. For, this striking epithet along with the above epigraphs perhaps indicates that the chief might have contributed significantly by making certain vital additions to the temple. May be an inscription specifically recording this contribution of the chief is lost or has escaped the attention of the Department of Epigraphy. At any rate the available epigraphs could in a way corroborate the literary evidences mentioned above, though they happen to be of much later times.

In the year 1922 the Department of Epigraphy (ASI) reported about the existence of certain interesting bronze images, Śrīkālahastīvara temple had. They are : (1). A bronze of Bhikshāṭana-mūrti (date ?, not illustrated); (2) an image of the tall robust Kaṇṇappa (illustrated); (3) a portrait image of some strongly built Vijayanagara chief and his consort on a pedestal with lamp stand in between (illustrated); (4) a portrait bronze (with an attached lamp stand) of one Ketan Ādittāṇ alias Maṅgalūr Nādālvān, a Chōla warrior who seems to have died fighting (not illustrated); (5) a charming unique portrait bronze image of Chōlamāhadēvi (illustrated), the queen of Rājarāja I, cast under the orders of her son Rājēndra I, as its pedestal inscription records; and (6) an attractive rare bronze portrait (illustrated) of Kulotunga III (cast around A.D. 1180) as its pedestal inscription informs us. [See *The Annual Report. on Ind. Epigraphy* for 1921-22 Part I Appendix C nos. 95, 168(a) and

168 (b); App. D nos. 722, 723, 725 and plate I figs. 1, 2 and 3; Part II, p. 103, para 21; K.A.N. Sastri: *The Colas* (II ed. 1984), p. 726, and plate XV, figs. 32-33. These images do suggest that the temple of Śrīkālahastiśvara must have enjoyed royal patronage in large measure during the Chōla period. However, they also lead one to ask: What happened to these rare bronze portraits? Normally the portrait bronzes of the Chōla royal personalities are not expected to occur in isolation in a temple like the present one. Moreover the art of making bronzes of gods reached a new height under the patronage of the Chōlas. Hence it is certainly logical to deduce that the Chōla artisans must have also cast bronzes of gods and goddesses for the temple of Śrīkālahastiśvara. But where are they now? Are they lost? Or may be they are well preserved and are in active worship in the temple; hence a modern master iconographist is not allowed to examine them closely.

On the whole the present book is a welcome addition to the literature devoted to the study of individual ancient Indian temples. We congratulate Dr. Kiran Kranth for successfully producing this monograph which he had made out of his Doctoral Thesis. We wish him well.

Adyar
Chennai
27th November, 2006

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Preface

Andhra Pradesh is adorned with important and ancient religious structures. Nāgarjunkonda, Amarāvati etc., were famous Buddhist centres. In course of time Buddhism almost disappeared. The structural remains of this great religion stand mute witnesses to its past glory. The Saiva and Vaishṇava temples which came up during the subsequent centuries attracted many devotees and gradually many stories extolling their greatness came into existence. Of the Vaishṇava temples those at Śrikūrmam, Simhāchalam, Ahōbalam, Tirupati can be cited as a few examples. Likewise of the Śiva temples the Panchārāmams, Śrisailam, Śrikālahasti, Siddhavatām, Vēmulavāda, Kalēśvaram deserve particular mention. These temples are important for more than one reason. Apart from their religious sanctity they richly contribute to our knowledge of epigraphical, architectural and sculptural wealth. Thus the sacred geography of Andhra is quite impressive and deserves deep study. No wonder, many scholars made serious attempts for a detailed study of these temples in various aspects. The temple of Śrikālahastiśvara is no exception to this. However, it must be admitted that, so far as the temple of Śrikālahastiśvara is concerned its richness of epigraphy, art and architecture has not been subjected to a detailed study. Its proximity to the land of Tamils resulted in their impact on the cultural history of the temple. Thus it is imperative to focus on this aspect too while writing the history of the temple.

The history of the Śrikālahastiśvara temple can be traced back at least to the 7th century A.D. as evidenced by the Tamil sacred literature Devāram and Tiruvācakam. The Nāyaṇmārs sung its glory to their heart's content. As the region in which the temple of Śrikālahastiśvara formed part of the Chōla empire its epigraphical history starts with the appearance of their inscriptions from 1000-01 A.D. Since then not only the Chōlas but also their successors belonging to different dynasties made significant contribution to the architectural and economic growth of the temple. Because of its location between the

banks of the river Suvarṇamukhi on one side and a hill on the other side its architecture presents different and noteworthy features. The architectural growth of the temple, stage by stage, can be followed and studied with interesting results. So far as economic growth of the temple is concerned the epigraphs, of which a great majority are in Tamil, have much to tell about the system of the maintenance of monetary grants, taxes, rate of interest, etc. As the epigraphists know well the Tamil inscriptions contain abundant information particularly regarding the land grants, cash endowments and local administration the inscriptions of the Śrīkālahastiśvara temple fall in line with their counterparts elsewhere in south India. The association of Kannappa, a tribal devotee, with this temple found expression in many sculptures of this temple. Perhaps Kannappa is the only devotee who could earn this distinction. The staunch Vaishṇavite emperors of the Vijayanagara dynasty, namely, Krishṇadēvarāya and Achyutaraya made munificent endowments to this Śaiva temple, particularly the latter chose to celebrate his coronation at this place. The keen interest taken by these rulers in the structural growth of the temple is evidenced by the addition of *gopuras* and *mandapas* which transformed it into a large complex. Naturally the number of devotees visiting this temple also might have gone up significantly.

The temple town of Śrīkālahasti, as in the case of other sacred places in south India, had to suffer a serious setback with the fall of the Vijayanagara empire, the goal of which was to uphold the Hindu *Dharma*. This is evidenced by the total absence of inscriptions subsequent to the rule of Sadāśivarāya [1567-70 A.D.]. Thus the temple of Śrīkālahastiśvara has a long history of more than five hundred years.

The above noted aspects and the uniqueness of the temple have been discussed at length in this work. It is hoped that this will create more interest among the scholars for further study on this great temple, which houses the god known as Śrīkālahastiśvara, distinguished as *Vāyu-linga*, one of the manifestations of the Five Elements of Nature [*Pañchabhūtas*].

I am greatly beholden to my Professor Dr. Sankaranarayanan, who is a great Vedic scholar and eminent epigraphist. It is indeed my good fortune that he accepted to guide me in my Ph.D. work. He spent several hours in explaining the significance of inscriptions, which are in Tamil language, and in discussing various aspects which helped me in bringing out my thesis in

its present form. I can never forget the enormous patience he showed during my research work. Words fail me to express my gratitude adequately. Likewise affection shown by 'Amma' towards myself and my family will always remain green in my memory. I am happy that my Professor blessed my work with his scholarly Foreword.

My thanks are due to Prof. S.S. Ramachandra Murthy, who has shown keen interest in my research work. He constantly encouraged me during my research work and insisted on my publishing it.

My thanks are also due to Prof. B. Rajendra Prasad, Nellore; Prof. K.V. Raman, Chennai; Prof. A. Gurumurthi, Registrar, Rashtriya Sanskrit Vidyapeetha, Tirupati for their valuable suggestions in course of my research work.

I also sincerely thank Sri. S. Rajesh Bapu, Engineer, Amara Raja Industries, Tirupati; Dr. L. Ramamurthy, Associate Professor in Physics; the *Gurukuls*, the priests of the temple, of the Bharadvājagōtra and other friends and colleagues for their help and support in my work.

I owe a great deal to my parents, Smt. D. Chinnamma alias Esvaramma, Sri D. Rama Naidu, who played significant role in moulding me as what I am. It is a debt which I can never redeem. I always happily remember the help and support of my wife Smt. D. Padma Kiran, my son D. Vishok Kiran and daughter D. Shonina Kiran in my academic pursuits.

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22nd January, 2007.

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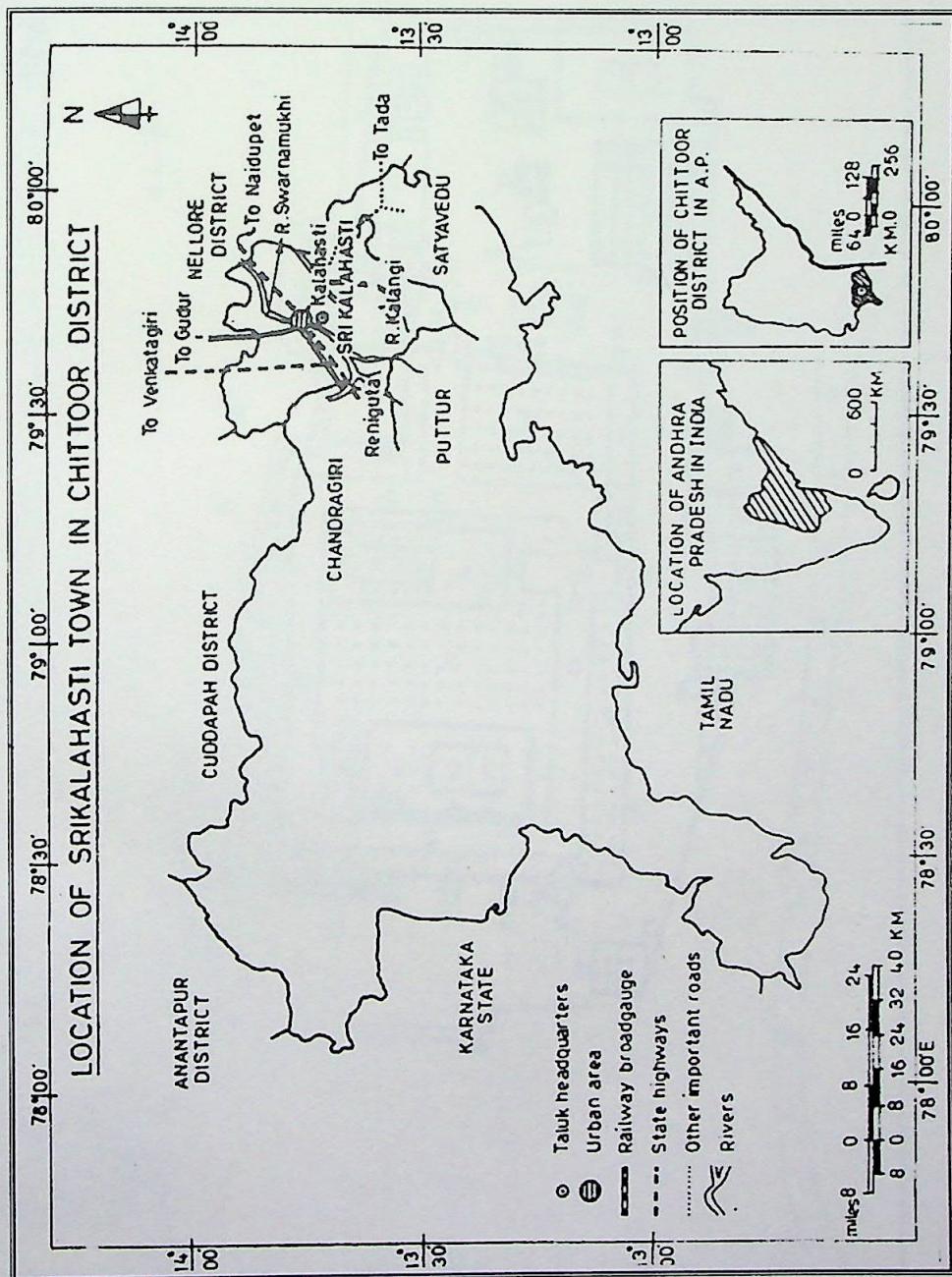
Abbreviations

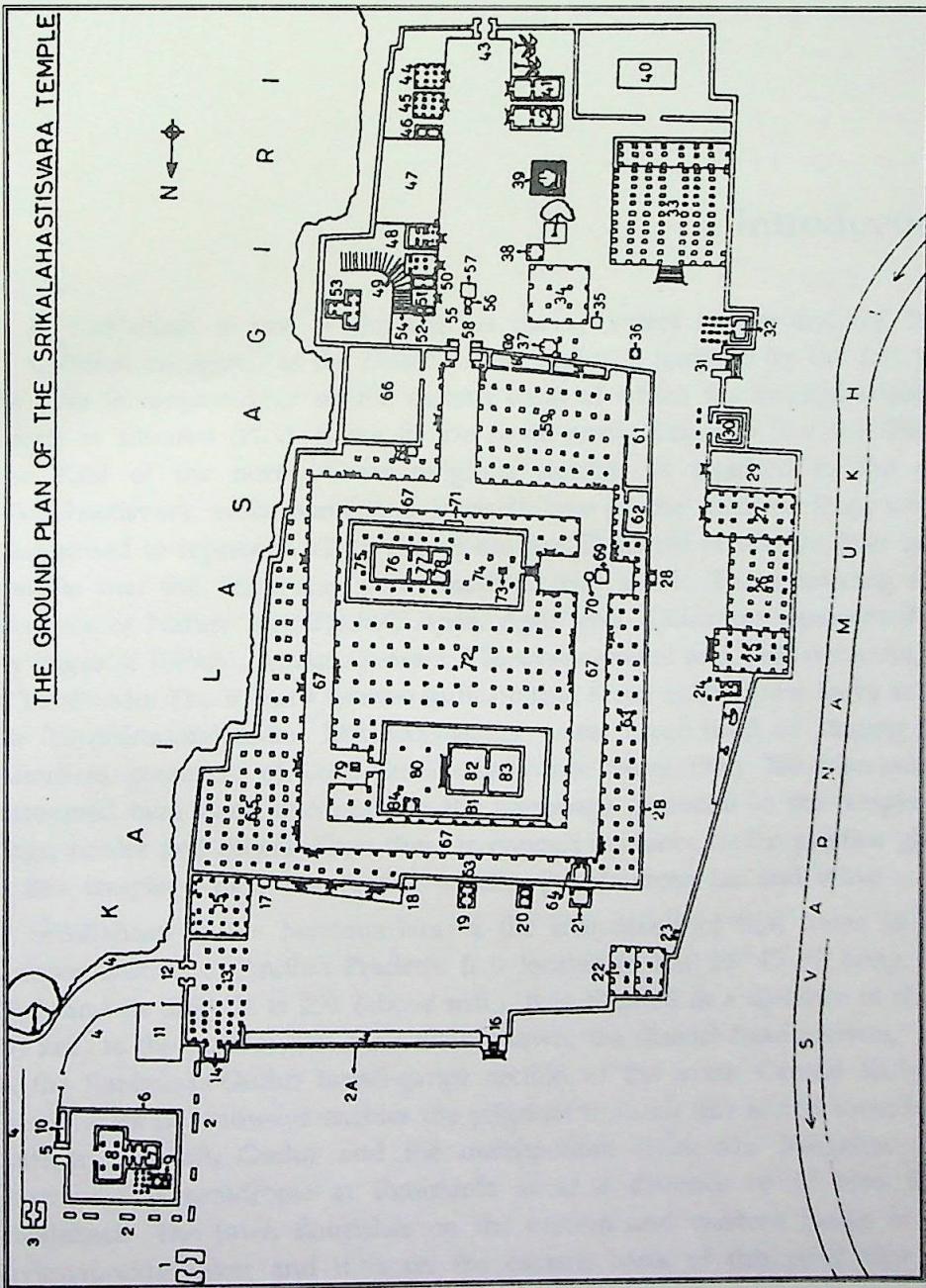
APDG : Andhra Pradesh District Gazetteer
AR : Annual Report on Epigraphy
ASSI : Archaeological Survey of Southern India
EGL : D.C. Sircar, Indian Epigraphical Glossary
EI : Epigraphia Indica
GT : Govindarajavamsi Temple
HISI : Robert Sewell, The Historical Inscriptions of Southern India
IA : Indian Antiquary
IPS : Inscriptions of Pudukkottai State
NDI : Nellore District Inscriptions
SII : South Indian Inscriptions
SITI : South Indian Temple Inscriptions
TT : Tirumala Temple
TTDER : Tirumala Tirupati Devasthanams Epigraphical Report
TTDI : Tirumala Tirupati Devasthanams Inscriptions
VRI : V. Rangachari, A Topographical List of Inscriptions of South India

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Introduction

Srīkālāhasti is one of the famous Śaiva centers in the country. It is often eulogized as the Dakṣiṇākāśī and it is justified by the fact that the river Suvarṇamukhi,¹ on the eastern bank of which the Śrīkālāhastīvara temple is situated (Pl.1), flows in the south-north direction like the Ganga near Kāśī of the north. Great religious sanctity is attached to the god Śrīkālāhastīvara, who manifested Himself here in the form of *linga* which is supposed to represent *Vāyu*, one of the five Elements of Nature. It is quite possible that the *linga* may be a fossilized tree trunk. The remaining four Elements of Nature viz., *Prīthvi*, *Āpas*, *Agni*, and *Ākāśa* are represented by the *lingas* of Kāñchi, Jambukēśvaram, Thiruvannamalai and Chidambaram, all in Tamilnadu. The literary sources indicate that some of the great Śaiva saints like Tirujñānasambandar, Māṇikkavāsagar were never tired of singing the boundless greatness of Lord Śrīkālāhastīvara. More than 200 inscriptions discovered here stand testimony to the patronage extended to the temple by kings, nobles and others. Thus there is enough evidence to the pristine glory of this temple, which even today attracts people from far and wide.

Śrīkālāhasti is the headquarters of the *māṇḍalam* of that name in the Chittoor District of Andhra Pradesh. It is located in Lat. 13° 45' N, Long. 79° 45' E, and its altitude is 250' (above msl.). It is situated at a distance of about 104 km., to the northeast of the Chittoor town, the district headquarters,² and on the Renigunta-Gudur broad-gauge section of the south Central Railway. The network of roadways enables the pilgrims to reach this sacred town from Chittoor, Tirupati, Gudur and the metropolitan cities like Bangalore and Chennai. The aerodrome at Renigunta is at a distance of 27 kms from Śrīkālāhasti. The town flourishes on the eastern and western banks of the Suvarṇamukhi River and it is on the eastern bank of this river that the

Śrīkālahastiśvara temple stands majestically with its *gopuras* piercing into the sky (Pl.1). Two hillocks situated at a distance of a kilometer from one another on the eastern bank of the river add to the scenic beauty of the town. The shrines of Durgā and Kannappēśvara, which are of later origin, are situated on the peaks of these two hillocks. Although the rainfall of this place is erratic and the climate is considerably hot, generally Śrīkālahasti is surrounded by lush green fields, thanks to the innumerable tanks³ some of which were constructed by the kings and chiefs of yore. Śrīkālahasti, the population of which is about one lakh, has enough accommodation for the pilgrims. Needless to say that on the Mahāśivarātri day not only the temple but also the entire Śrīkālahasti town wears festive look. It is very interesting to note that *kalyāṇotsava* is celebrated to Śrīkālahastiśvara and his consort Jñānaprasūnāmbā and simultaneously community marriages are also conducted on this day.

Popular legendary accounts would make us believe that the name Śrīkālahasti owes its origin to a spider (*sṛī*), serpent (*kāla*) and an elephant (*hasti*), all devoted to Lord Śiva. It is said that once upon a time a spider, as a mark of its reverence to the god, used to weave beautiful and delicate threads over the Śiva-*linga* as if to make a canopy over it. But almost everyday this fine structure was destroyed by a small lamp, which was kept in the *garbhagriha*. One day the grief-stricken spider plunged into the lamp with a determination to put it out. Lord Śiva, satisfied with the devotion of the spider, caught it before it could perish in the flame of the lamp. He further granted salvation to the spider which thus became one with the Lord. At a later period a serpent used to worship regularly Śiva of this place with priceless gems it had. A devotional elephant did not like the way of the serpent's worship. Every day it used to throw away the gems and worship with the fresh green leaves and flowers. This resulted in a bitter feud between the reptile and the animal. One day the serpent hid behind the Śiva-*linga* and entered into the trunk of the elephant when it came for worship. Unable to stand the grave agony and suffering, the elephant hit its head against the hillock near the temple. As a result both of them died. Lord Śiva, pleased with the devotion of these two, granted salvation to them also. Like the spider, the serpent and the elephant also became one with the god. Thus the legendary accounts illustrate the etymology of the name of the god and the town. The marks

of these three are shown by the temple priests on the *linga* even today. The epigraphs, which are in Tamil language, refer to the town as Tirukkālatti, a Dravidian equivalent of Śrikālahasti. The epigraphical sources inform that the town had a second name Mummudisōlapuram right from the 11th century. Obviously this second name owes its origin to the epithet *mummudisōla* of the great Chōla king Rājarāja I.⁴

The Śrikālahastīvara temple is built in between the river Suvarṇamukhi, Poṇmugali in Tamil and Mogilēru in Telugu, and to the west of the hill called Kailāsagiri. Earlier the temple had five *prākāras*. However, at present only the first, second and third *prākāra* walls are intact, while the fourth is partly preserved and the fifth is completely lost. The main shrine of the god Śrikālahastīvara is situated inside the first enclosure. The main shrine is west faced and it has a *garbhagṛīha* and an *antarāla* in two sections and a *pradakshināpatha* around them and a *mukhamāṇḍapa*. The second enclosure has only one entrance in the south. There is a pillared corridor along the walls of the enclosure on all the four sides. The shrines of Śrikālahastīvara and his consort Jñānaprasūnāmba are situated in the center of this enclosure on a raised platform. The Dēvī shrine faces east and consists of a *garbhagṛīha*, an *antarāla* and *pradakshināpatha* together with a *mukha-māṇḍapa*. There is a *māṇḍapa* connecting these two shrines.

The third *prākāra* has four *gopuras* on four sides. This *prākāra* encloses many shrines and *māṇḍapas*. Among them the Krishṇadēvarāya-, four high pillared- and *kalyāṇa-māṇḍapas* are noteworthy. The fourth *prākāra* wall is completely in ruins and very little of it can be seen on the northern and western sides. It has a *gopura* entrance, presently called as *Bhikshala-gopura*. The Kāśivisvēśvara and Annapūrnādēvi shrines are situated within the fourth *prākāra*. Interestingly these two shrines are located within a separate *prākāra* wall. About a hundred feet from the northwest of the *Bhikshala-gopura* is Krishṇadēvarāya *gopura*. Today this *gopura*, which was a part of the fifth *prākāra*, stands independently.

The source materials for reconstructing the history of the Śrikālahastīvara temple can be classified into epigraphical and literary. Two hundred and twenty one inscriptions, which are discovered in Śrikālahasti, are of high value for the study. The earliest of these inscriptions is dated in the 16th

regnal year (1000 – 01 A.D.) of the Chōla emperor Rājarāja I, while the latest belongs to 1791 A.D. It may be noted that we don't have any inscription, except the one dated 1791 A.D., after that of the Vijayanagara Sadāśivarāya bearing the date 1569 – 70 A.D. Thus there is an uninterrupted history of the temple spreading over a period of more than five centuries. Majority of these inscriptions are in Tamil language. Telugu, Kannada and Sanskrit are the other languages in which a few of the inscriptions are couched. Many of these inscriptions throw a flood of light on the political history of the region and architectural history of the temple. It is regrettable that the inscriptions have very little to contribute to know about the social and economic conditions of the Śrīkālahasti region as well as the administrative pattern of the temple. Of the 221 inscriptions more than 130 belong to the period of the Imperial Chōlas and their feudatories. There is a lone inscription of the Kākatiya period. Of the remaining inscriptions, about 65 are of the Vijayanagara period, while the others are of miscellaneous nature. A great majority of these inscriptions purport to register various endowments made for conducting worship and other services, providing food offerings, jewellery, for maintaining free feeding houses and such other charities.

Legends

A number of legends had gathered around Śrīkālahasti over centuries. From the 7th century A.D. in Tamil literature there are many references to Śrīkālahasti and its prominence. Tirujñānasambandar, a Tamil poet who belongs to the 7th century A.D.,⁵ describes Śrīkālahasti in his work *Tirukkālatti-Dēvāram*.⁶ In the 8th century A.D. Māṇikkavāsagar gives a detailed description of Śrīkālahasti and Kannappa in his work *Tiruvāsagam*.⁷ Kallādadevar, who belongs to the 10th century, also refers to Śrīkālahasti in his work. Dhūrjati was the first Telugu poet to take the legends of Śrīkālahasti as central theme and to write a classical work *Śrīkālahasti-māhātmyamu*.⁸ He also composed a hundred verses in Telugu collectively known as *Kālahastiśvara-Sātakamu*. He was in the court of the Vijayanagara emperor Krishnadevarāya. Another Telugu poet Liṅgarāja Dhūrjati of 18th century wrote *Śrīkālahasti-māhātmyam*,⁹ which is popularly known as *Peda Kālahasti-māhātmyam*, as it gives more legendary accounts pertaining to this temple.

Story of the *Jaṅgama*

According to one local legend the king Nārasiṅgadēva Yādavarāya ruled Nārāyanavanam during the Chōla period. One day, Lord Śiva in the disguise of *Jaṅgama* visited the town. He was received with great respect by a servant-maid of the royal palace who was deeply devoted to Lord Śiva and his devotees. As she waited upon the *Jaṅgama* she could not attend to her duty in the royal palace in time. To make the matters worse she dropped inadvertently a gold plate on the table during the royal dinner. The king, who was enraged by this, ordered that her head should be shaved off. After undergoing this humiliating punishment the grief stricken woman returned to her house and prostrated at the feet of the *Jaṅgama* and sobbed. The *Jaṅgama* could know the reason for the misery of the poor servantmaid with his divine vision. He touched her head with his hands and restored her hair. In the next morning, she worshipped Mahēśvara and went to the palace as usual. Nārasiṅgadēvarāya was stunned to see the rich and beautiful hair on her head. When he questioned her how it happened, she revealed the truth, which was incomprehensible for him. He went to the house of the servant-maid along with his ministers and priests to see the *Jaṅgama*. The very look at the *Jaṅgama* made him to realize that he was not an ordinary man. After duly worshipping he prayed him to reveal his identity. The *Jaṅgama* gave him a vivid description of the greatness of Śrikālahasti, revealed his identity and advised the king to construct a temple for him at that place. Accordingly the king Nārasiṅgadēva Yādavarāya constructed the Śrikālahasti temple.¹⁰

Story of Vasishṭha

On account of the bitter rivalry between the sages Viśvāmitra and Vasishṭha a battle took place between them. All the hundred sons of Vasishṭha were killed in that battle. Grief stricken Vasishṭha jumped from a hilltop to kill him-self. But the Earth goddess caught the sage in her arms and saved him from death. She advised him to do penance for Śiva who could alone bless him with peace of mind. Accordingly Vasishṭha performed penance on the hill at Śrikālahasti. Lord Śiva appeared before him in the form of *liṅga*. Sage Vasishṭha supplicated the god to teach him *Brahmavidyā* and also requested him to stay permanently at that place and receive homage from the devotees. Pleased with Vasishṭha Śiva arose out of the *liṅga* in the form of Dakṣiṇāmūrti

and stayed there. Dēvī and all the retinue followed the Lord and settled down near Śrīkālahasti.¹¹

Origin of the River Suvarṇamukhi

According to one legend the marriage of Lord Śiva and Pārvati was held on the sublime mountain of Himālaya. On account of the weight of the multitude of the people, who assembled for the marriage, the northern half of the country tilted down lifting the southern half a little up. Observing this, Śiva ordered the sage Agastya to set right the balance of the earth. Then the sage started with his wife, Lōpāmudra, put down the Vindhya and restored the balance. After accomplishing this task the sage took bath in the rivers Gautamī and Kṛishṇavēṇī. He also adored the gods of Śrisailam, and Jyoti-Siddhavaṭam. Later he came to the hill known as Dakṣinākailāsagiri at Śrīkālahasti. He worshipped Phaṇi-linga, Dakṣināmūrti, Jñānaprasūnāmbā, Durgā, Gaṇapati and Bhairava on a hill. The sage surveyed the area around this holy place and felt sorry for the absence of any lake or stream in the vicinity. Then he reached the top of a hill situated to the south and observed severe penance for Śiva. Pleased with his penance Brahmā gave a stream of the Gaṅgā which he got from Śiva, and the stream flowed down to Śrīkālahasti in the name of Suvarṇamukhi. As it flows in the direction of north near the temple it is said to have acquired great sanctity.¹²

Story of Brahmā

A legend, which aims at extolling the antiquity and sanctity of the Dakṣiṇā Kailāsagiri at Śrīkālahasti, runs as follows. Once when Brahmā was holding his court with many gods, sages and ṛishis, Sarasvati, his consort, entered the court. She was particularly and indescribably beautiful at that time. Her graceful and charming figure disturbed the concentration of Brahmā. He terminated his court immediately and took his consort to the terrace of a divine palace. Then he asked her to appear in a hundred forms so that he could sport with her. As a result of this untimely act a hundred devilish sons were born to them. They were cannibalistic, chaotic and most destructive. Brahmā, ordered them to go to the Vindhyan Mountain and live there. These demons after reaching the mountain started tormenting and torturing the innocent denizens in the neighbourhood. Greatly disturbed by these ruinous activities the Earth Goddess appealed to Brahmā to save her. Brahmā, having

realized the gravity of the situation, created a son, named Ugra and commanded him to destroy the demons. Ugra successfully accomplished this task and informed the same to his father. Listening to this Brahmā was infuriated and looked at Ugra with anger which reduced Ugra to ashes instantaneously. At last Brahmā realized his sinful act. He moved to Dakṣiṇā-Kailāśa (Śrīkālāhasti) along with Sarasvati and did a severe penance there to get the grace of Śiva. Śiva appeared before Brahmā with his consort and advised them to worship him (i.e., Śiva) on the same hill for a period of one year, starting on the day of the Makha star in the month of Mārgasīra. Śiva also assured Brahmā that he (i.e., Brahmā) would get a worthy son at the end of this period. Accordingly a son, named Ribhu, was born to Brahmā. He later became a great sage and made his father happy.¹³

Story of the Spider, Serpent and Elephant

This is the well-known story dealing with the origin of the name Śrīkālāhasti. In the Kṛita-Yuga, a spider (śrī) lived near the Śiva temple at Dakṣiṇā-Kailāśa (Śrīkālāhasti). It was an ardent devotee of Lord Śiva. With its threads it used to weave fine decorative structures and edifices for the god. Śiva wanted to test the devotion of the spider. He destroyed all the edifices built by the spider, with the lamp burning in the garbhagṛīha. Seeing this destruction of the edifices before its own eyes, the spider became enraged and wanted to devour the flame of the lamp. When the spider almost approached the flame, Lord Śiva caught it with his left hand and appreciated the greatness of its devotion for him. He asked if it desired any boon from him. The spider requested for the salvation and expressed that it had least care for its life. Hearing this Lord Śiva gladly granted mōksha to it and thus it became one with Śiva.

At the end of Trētā-yuga, a serpent (kāla) lived in Dakṣiṇā-Kailāśa (Śrīkālāhasti). It had a great devotion for Śiva. It used to collect many valuable gems and bring them to worship Śiva at Dakṣiṇā-Kailāśa. An elephant (hasti) which was also a sincere devotee of Lord Śiva, lived in the beginning of Dvāpara-yuga. Daily after taking bath in the Suvarṇamukhi it used to collect water in its trunk and gather lotuses. With the water brought in its trunk it was bathing the linga and adorning it with the flowers. In course of this worship the elephant was removing the precious stones with

which the serpent worshipped Śiva earlier. In turn the serpent used to remove the lotus flowers and the leaves placed on the *liṅga* by the elephant in order to adorn the *liṅga* with diamonds. It so happened that while worshipping they did not encounter with each other. But one day there was a clash between the two. When the elephant tried to kill the snake, the latter crawled into the trunk of the elephant and reached the inside of its head and bit it in many places. The elephant could not bear the pain and it dashed its head against the hill. As a result both the elephant and the snake died. Then Śiva appeared from the *liṅga* and took the two souls into him. Thenceforth Śiva came to be called as śrī (spider) kāla (serpent) hasti (elephant) – iśvara i.e., Śrīkālahastiśvara.¹⁴ The *liṅga* of the main shrine contains the marks of spider at the bottom, the tusks in the middle and hoods at the top. With literary and archaeological evidences Prof. S. Sankaranarayanan proved in his ‘Foreword’ that the *Kālatti Mahādēva* is a fossilized form i.e. *Kāla* (black) *atti* (fig tree).

The story of Kannappa

This is another popular legend of an innocent tribal boy who chanced upon the Śiva-*liṅga* and became a great devotee. A number of *cheñchus* who were dominant over tribals lived in the village Vuḍumūru. Nātha-Nātha was the chieftain of the *chenchus*. His wife was Tande. They had a son called Tinna. He was trained well in the art of archery and hunting. One day Tinna along with his companions went for hunting to the forest surrounding the Agastya hill and Dakṣiṇa-Kailāśa (Śrīkālahasti). The exhausted Tinna went to sleep under the shade of a tree. In his sleep he had dreamt that Śiva directed him to worship the *liṅga* which was on the banks of the Mogilēru (Suvarṇamukhi). However, Tinna did not give much credence to his dream. The next morning he happened to see a boar and started chasing it. By the divine will it led him to the spot where the *liṅga* was located. Immediately Tinna remembered his dream and looked at the *liṅga*. The *liṅga*, which was in the forlorn place and was totally neglected, made Tinna very sad. Seeing the pitiable condition of the *liṅga* Tinna innocently prayed the god to come and stay with him in his village. He even promised him that he would provide all comforts. He even gave a vivid description of all the amenities that would be made available for him at his village. But the *liṅga*, in spite

of the sincere and wholehearted request of Tinna, kept silent. By that time Tinna's companions reached him and asked him to return to the village. But Tinna did not move. On this they became intolerant and impatient and at last they left the place without Tinna. Thenceforth Tinna started guarding the *linga* and taking care of it. He used to hunt and bring fresh meat to offer to the *linga*. He was bathing the *linga* with mouthful of water brought by him from the Suvarṇamukhi. After a few days a *Siva-brāhmaṇa* who saw the *linga* by chance was grieved to find that someone had desecrated the *linga* by offering meat to it. He cleaned the place and performed *prāyaśchitta* and worshipped the *linga* according to Vedic rites and went away. Tinna came for worship, swept away the leaves and flowers placed on the *linga* with his footwear and bathed the *linga* and offered meat in his usual way. This went on for four days and *Siva-brāhmaṇa* became unhappy to see that every day somebody desecrated the *linga*. Being deeply devoted to Lord *Siva* he even questioned Him how the Lord was tolerating this kind of treatment and that who was responsible for desecration. Then *Siva* appeared to him in a dream and asked him to hide himself behind the *linga* and see the love and devotion of a true devotee. He also told him that he liked the hunter-devotee more. The *brāhmaṇa* accordingly hid behind the *linga* watching curiously. After a while Tinna as usual arrived there with meat in his hands and water in his mouth. He first bathed the *linga* and placed the flesh in front of it. Suddenly he was startled to see the flow of blood from one of the eyes of the *linga*. Tinna decided that the god was affected by some eye-disease and he hurried into the forest and brought some medical herbs and applied them to the affected eye of the *linga*. But to his great sorrow he found that the medicine applied by him was ineffective and that the blood continued to flow down the eye. Thereupon he gouged out one of his eyes and replaced it on the affected eye. The eye immediately stopped bleeding. However, to the dismay of Tinna, the other healthy eye began to bleed. Perturbed by this, Tinna marked the affected eye with his sandaled foot and attempted to pluck out his remaining eye with an arrow. On seeing this unusual act of devotion, *Siva* arose from the *linga*, commended his dedication and finally took Tinna into Him. Since he offered his *kannu* (eye) to the Lord, he came to be known as Kannappa (*kannu*, 'eye' and *appa* a general term for 'man' in Telugu). The

Síva-brāhmaṇa was also blessed by the Lord.¹⁵ One of the undated inscriptions of the temple records the story of Kannappa in ten Sanskrit verses.¹⁶

The Story of Natkīra

This legend also extols the sanctity and greatness of Śrīkālahasti. Once there was a severe famine in Madura and its neighbourhood. One of the seriously affected was the priest of a Síva temple of that place. He wanted to migrate to a better place where he could maintain himself and his family. Síva took pity on the priest and gave him a poem and asked him to recite it before the king who would reward him suitably. The Brāhmaṇa did accordingly. Natkīra, one of the assembled poets in the royal court, referred to the inherent sweet smell of a woman's hair which was described in the poem and ridiculed it saying that it was against the truth. The priest was, therefore, denied of royal honour and returned to the temple disappointed and humiliated. Then Síva himself appeared in the court of the king and defended his poem by saying that the hair of the goddess Pārvati had a natural fragrance. But Natkīra's ego claimed better of him and he asserted that what he said earlier holds good. Enraged by this audacity of Natkīra Lord Síva cursed him to become a leper. Natkīra realized his mistake and prayed for the mercy of the god. Síva consoled him by saying that he would be free from this dreadful malady when he visits Kailāśa. Then the poet went in search of Kailāśa. Even as he set forth he was attacked by leprosy. Suffering worst miseries he continued his journey, which appeared to be endless to him, as he could not find Kailāśa. He made a fervent appeal to the god Kumāra who condescended to show him the way to the Dakṣiṇā-Kailāśa. Atlast Natkīra reached Dakṣiṇā-Kailāśa (Śrīkālahasti) and got rid of his disease completely.¹⁷ Natkīra, filled with joy, composed 100 verses in Tamil in praise of Síva.

Dancing Girls

This legend describes the devotion of two dancing girls who could reach Śrīkālahasti and worship the god Síva of that place, by his grace. In Madura, there lived Māṇikyavalli, a good dancer. She had two daughters who were very graceful and charming. The girls were pious and of pure hearts. As they came of age their mother advised them to take to their hereditary profession and earn money. But the daughters, who were deeply devoted to Lord Síva,

refused to heed to the advice of Māṇikyavalli. They made it clear that they had already dedicated themselves to Lord Śiva of Śrikālāhasti. Finding their mother adamant, they left home for Śrikālāhasti without her knowledge. Some thieves of the place, who knew the girls' decision, followed them in the disguise of pilgrims. The god in the disguise of a *jaṅgama* guided the girls to Dakṣiṇā-Kailāśa. Whenever the thieves attempted to steal the jewellery of the girls, Śiva came to their rescue. At last the dancing girls reached Śrikālāhasti safely and led a devoted life worshipping the Lord of that holy place. Finally Śiva granted them *mōksha*.¹⁸

References

1. The river Suvarṇamukhi is considered as holy and the devotees take a dip in it before having the *darśan* of Lord Śiva. It originates in the Chandragiri hills and flows through a broad valley and joins the Bay of Bengal near Siddavaram, in the Gudur taluk (Nellore district). Important places like Śrikālāhasti, Tirupati and Chandragiri are situated in the broad valley. There are a few Śiva temples on the both banks of the river. Among them the famous Paraśurāmēśvara temple, located in Guḍimallam is one. The excavations conducted here suggest the origin of the temple as early as to the Sātavāhana period. (I.K. Sarma, *The Development of early Saiva Art and Architecture*, Delhi, 1982).
2. A.P.D.G., Chittoor, 1979, p.205.
3. The important tanks are Muchchivolu *cheruvu*, Chembedu *cheruvu*, Pellakuru, Chillakuru, Alattur, Kobaka, Mallaram *cheruvu*, Krishnapuram *cheruvu*.
4. S.S. Ramachandra Murthy, *A Study of Telugu Place Names*, p.181
5. Dr. M. Varadarajan, *Tamil Ilakkiyavaralāru*, p.97.
6. Tirujñānasambandar, *Tirukkālattidēvāram*, 5. *Trirumurai*, PP.249 to 299. Tirunāvakkasar and Sundaramurti also (7th century A.D.,) referred to Śrikālāhasti in their songs.
7. Tiruvāsagam, *Tirukkothumbi*, song. 4, *Tiruthonokkam*, song.3.
8. Dhūrjaṭi, *Śrikālāhasti-māhātmyamu*, Madras, 1966.
9. An unpublished manuscript of this work is available in the S.V.U.O.R.I., Manuscript Library, P.L. 7425 and 7330.
10. Dhūrjaṭi, *op.cit.* Ch.i, vv. 30 to 37.
11. *Ibid.* vv. 68 to 101.
12. *Ibid.* vv. 108 to 163.
13. *Ibid.* Ch. ii, vv. 3, to 94.
14. *Ibid.* vv. 95 to 159.

15. *Ibid.* Ch. iii, vv. 3 to 128.
16. *SII.* Vol. IV, No. 650.
17. Dhūrjaṭi, *Op.cit.* Ch.iii, vv.131 to 225.
18. *Ibid.* Ch.iv, vv. 3 to 117.

Historical Background

Several inscriptions that have been discovered in Śrīkālahasti provide valuable information regarding the historical background of the Śrīkālahastīvara temple from the Chōla period. The earliest inscription found in the Chittoor district refers to the Rēnādu Chōlas,¹ who ruled Rēnādu – 7000.² Their rule began in the c.6th century and continued till the middle of the 7th century A.D.³ After the Rēnādu Chōlas, this region came under the rule of the Vaidumbas, Bāṇas, Nolāmbas and Western Gaṅgas. The region, which was under the control of the Bāṇas, was known as Perumbāṇappādī and is identical with the division Vadugāvali –12000 mentioned in the Mudiyānūr plates.⁴

Chōlas

Several epigraphs referring to the Chōla emperors and their subordinates are found in the Chittoor district.⁵ These inscriptions indicate that the region around Śrīkālahasti was known as Ārrūr-nādu which formed a part of Tiruvēṅgadā-kōṭṭam, a sub-division of Jayangondasōla-māṇḍalam. Ārrūr, the chief town of this division, is identical with Tonḍaimān-Ārrūr, 11 kms. to the west of Śrīkālahasti.⁶ But the earliest epigraph in Śrīkālahasti belongs to the 16th regnal year (1000-01 A.D.) of Rājarāja I.⁷ It is engraved on the north-east and south bases of the main shrine. It stops abruptly after mentioning Sōlavēlār, who was a general (*daṇḍanāyaka*), obviously, under Rājarāja I. Another inscription, dated in the 24th regnal year (1008-09), records the gift of 14½ *kaļañju* and one *kunri* of gold to the priests of the temple by Taniyal-aṅgādiyāṇi Ilāñjiṅgaśeṭṭi, the *kiļāṇi* of Nāgamaṅgalam.⁸

The next two latest records belong to the 27th regnal year (1011-12 A.D) of Rājarāja I. One of them, which is incomplete, refers to Adigal Nakkan, senior officer (*perundāṇam*) of the king. It gives a list of other officials,

among whom is mentioned Mūrkkaṇ Pāṇḍi, the *kiṭṭan* of Urappanūr a servant of a *sīruḍanam* officer of the king, who is stated to be the śrīkāryam officer of this god.⁹ The god is described as Mahādēva of Tirukkālatti situated in Ārrūr-nādu, included in Perumbāṇappādi which formed a part of the Jayāngondasōla-*maṇḍalam*.

The next epigraph is important as it records the details of an enquiry conducted by Vaippūr Uḍaiyāṇ Adiyāṇ Puyaṅgan, the *kaṅkāṇi* officer (*kaṅgāṇināyagam*) of Ārrūr-nādu.¹⁰ The *kaṅkāṇi* officer had arranged for compensations to be paid by the *Upāsakas*, who failed to supply the stipulated quantity and regular remittance of ghee and curd. The *Upāsakas*, as per the orders of the officer, agreed to pay a compensation of 24 *kaṭaṇju* and 2 *mā* in cash, towards the discrepancies in endowments, i.e., unremitted quantities of 15 *kalam* of ghee and 44 *kalam* and 2 *tūṇi* of curd. These two compensations were computed with retrospective effect from the date of endowment i.e., from the 16th (1000 – 01 A.D.) and 23rd (1007 – 08 A.D.) regnal years of the king respectively. This attests to the fact that royal supervision over temples was in practice during the Chōla period.¹¹ Another record, dated in the same regnal year and mentioning the king's name as Rājakēśarivarman, who may be identical with Rājarāja I, records that 32 cows were gifted by a merchant of Lōkamahādēvipuram alias Karaivaliippēṭṭai of Perumbāṇappādi for burning a perpetual lamp in the temple. The cows were entrusted to the *maṇrādi* (shepherd) Ērankālaṇ.¹²

Sixteen records of Rājēndra I's time ranging from his 3rd to 24th regnal years are available in Śrīkālāhasti. Of them the following are important. The earliest record of Rājēndra I in the Chittoor district is from Śrīkālāhasti itself.¹³ A feud between Singaṇ Kulamāṇikkaṇ, a soldier belonging to the Edirilichōla-*terinda valaṅgai vēlaikkārār* (the division of the army) of *sīruḍanam* and Ilaiyarāja *uttamaterinda valangai vēlaikkārār*¹⁴ (the right hand division in the service of the prince) is referred to in one of the records.¹⁵ It seems to be a personal quarrel between them. It records the gift of 96 sheep by Sōlaśikhāmaṇi-*terinda valaṅgai vēlaikkārār* for burning a perpetual lamp in the temple, for the merit of the one who had fallen in the feud and the one who had won the fued. The grant was made perhaps to ward off the sins of the both. The third epigraph is dated on the 251st day of his 4th regnal year (1016 A.D.).¹⁶

It records the gift of 6 *kaļañju* of gold offered by Villavaṇ Mūvēlāṇ, the *kiļavaṇ* of Vilattūr in Āvūr-kūrram of Nityavinōda-*vaļanādu* for various food offerings to the god.

Further, three inscriptions belonging to the 12th regnal year (1023 – 24 A.D.) of Rājēndra I also refer to the various officers under him. One of the records mentions that Śalukkikālakālaṇ Kālappiriyaṇ of Menmā...kādu-nādu (name is not clear) in Puliyūr-kōṭṭam in Jayaṅgoṇḍasōla-*maṇḍalam* had gifted an endowment of 75 *kāsu* for burning a lamp in the *dipastambha* on every Kārttigai day and the interest of 2 *kāsu* accruing from the capital amount was used for other offerings to the god.¹⁷ A person bearing the title Chaļukkiyakkālakālaṇ Kālappiriyaṇ, the kāṅkāni-nāyakan of Ārrūr-nādu, had given 150 cows to the temple for the daily supply of one *ulakku* of ghee for burning perpetual lamps.¹⁸ This donor appears to be the same person mentioned in the above inscription. The title Śalukkikālakālaṇ Kālappiriyaṇ of the donor indicates that he had some share in the Chōla campaigns against the Chālukeyas. The third record mentions that Ārrūlaṇ Dēvaṇ Tūduvaṇ had gifted 20 *kāsu* for Kārttigai-viļakku, hōma and other offerings. It also records that Pirāntakan...var Vimaṇ alias Gaṅga-kōṇḍasōla Milāduḍaiyan had given 90 sheep for burning a perpetual lamp. These sheep were entrusted to a shepherd with the stipulation that he should supply daily one *ulakku* of ghee to the temple without interruption, for which Sōṭṭaippirāṇ, Aiññūruva-*maṇrādi* of Alagiyasōlapuram stood guarantee.¹⁹

The next record of this king belongs to his 23rd regnal year.²⁰ It contains the details of the date, viz., Pūśam, Thursday and the 4th day probably of the same regnal year. The details seem to correspond to the 20th June, 1034 A.D. It records a gift of land for a garden (*tirunandavanam*) by Daṇḍanāyakaṇ Sōmaṇ Kumaran alias Madurāntaka-mārāyaṇ. It further states that the garden provided by him and the big *maṇḍapa* (*kōyilil muṇbil periya tirumandapam*) by him received the name *Madhurāntakamārāyaṇ*.

The imperial officer (*daṇḍanāyakaṇ*) Sōmaṇ Kumaran had the title *Madhurāntaka-mārāyaṇ* (*mārāyaṇ-mahārāya*) because of his services rendered to Chōla Rājēndra, who had the title *Madhurāntaka*.

Eight inscriptions belonging to the period of Rājādhirāja I have been noticed so far from this district. Four of them are found in Śrīkālahasti, of which two, belong to his 5th regnal year (1022 – 23 A.D.), are worth noting. One of these inscriptions is significant in that it mentions the sale of land for raising an areca-nut garden, called *Tirukannappadēvar-nandanavanam* named after Kannappa, one of the Nāyanmārs.²¹ This is the earliest epigraphical reference to Kannappa. Another record issued on the 87th day registers a gift of land, free of taxes, in Paṭaiyāru in Ambar-nāḍu, a subdivision in Uyyakkondār-valanāḍu.²² The third inscription, dated in his 26th regnal year (1044 – 45 A.D.), records a gift of 192 sheep for maintaining two perpetual lamps by Terri Māṭalan Iruṅgōlaṇ Kulayaṇ Madurāntakaṇ alias Jayāṅgoṇḍaśola – Iruṅgōlaṇ of Iruṅgōlappādi.²³ This seems to be the earliest reference to the family of the Iruṅgōlas in the Chittoor district. The inscription seems to suggest that the Iruṅgōla chief personally visited the Śrīkālahastiśvara temple. The region Iruṅgōlappādi, to which he belonged, comprised the area around the present Vṛiddhāchalam, in the taluk of the same name.²⁴

A lone record of Virarājendra's time found in this temple is dated in his 3rd regnal year (1066–67 A.D.). It records the gift of 96 sheep by Nārāyaṇaṇ alias Siyāṭūr Madhurāntaka-mūvēndavēlaṇ of Sola-māṇḍalam for burning a perpetual lamp in the temple.²⁵

Nearly thirty inscriptions referring to the reign of Kulōttunga I are found in Śrīkālahasti. The earliest (1083–84 A.D.) of them records a gift of 1786 *kuli* of land as *mādaivilāgam* for the residence of the *māhēśvaras* by the residents of Tirukkālatti alias Mummuḍisōlapuram in Ārrūr-nāḍu in Tiruvēngada-kōṭṭam, a district of Rajēndrasōla-māṇḍalam.²⁶ The next record, dated in the 18th regnal year (1087 – 88 A.D.), records an order of the king transferring a dancing girl and her descendants from his own service to the service of the temple.²⁷ Another inscription dated in his 20th year (1089 – 90 A.D.) registers a gift of 128 cows and 384 sheep by Āḍavallāṇ Gaṅgaikondāṇ alias Iruṅgōlaṇ for burning 20 lamps in 20 lamp stands, from evening till the close of the midnight service in the *maṇḍapa* in the verandah all around the temple, built of stone by his mother Puttaṅgaiyār.²⁸ A record dated in the 26th regnal year (1095–96 A.D.) mentions the assignment of 25 *paṭṭi* or land, which had to be deforested and brought under cultivation to provide for extra offerings to the

god on Sundays, new-moon days and on the days of the *tirupūlērrupadi* festivals, by the residents of Kaṇṇanallūr, a *dēvadāna* village of the god in Poygai-*nādu*.²⁹ Another inscription,³⁰ which is in continuation to the above epigraph, records the gift of another piece of land made by Arayaṇ Rājēndrasōlaṇ alias *Sēnāpati* Rājanārāyaṇa Muṇaiyadaraiyar, of Kōṭṭūr in Malai-*nādu*, for conducting the festivals referred to in the counter-agreement made by the same residents of Kaṇṇanallūr who figure in the former record. This general is also known from another record of this king coming from Śrīraṅgam (Tamilnadu).³¹ Yet another inscription issued in his 27th regnal year (1096–97 A.D.) records a gift of 32 cows for burning 10 twilight lamps during the evening service of the god.³² There are five epigraphs belonging to Kulōttunga's 31st regnal year (1100–01 A.D.).³³ One of them records the gift of 96 sheep for a perpetual lamp by Sōlaṇ Nāranadēvar of Poygai in Poygai-*nādu* a subdivision of Payyūriṇ-gōṭṭam, a district of Rājēndrasōla-*maṇḍalam*.³⁴

The inscription³⁵ dated in his 33rd regnal year (1102 – 03 A.D.) records a gift of 96 sheep and a lamp stand by Gaṇḍarāditta wife of Āṅgarājā, for burning a perpetual lamp in the temple, for the merit of her mother Iravikulasundari. An inscription has the details of the date, viz., Panguni, 21st Śū. Chaturthi, Wednesday, Kārttigai, most probably corresponding to the 15th March, 1111 A.D. It records the gift of 32 cows for a perpetual lamp by the headman of Tiyarupākkam in Nirvēlūr-*nādu*, a subdivision of Uṛukkāṭṭu-kōṭṭam a district of Jayaṅgoṇḍasōla-*maṇḍalam*.³⁶ Another record registers a gift of 96 cows by Tēṅgaṇḍaiyāṇ Kūttan Vaḍugaṇ, a śirudāṇam officer, for maintaining half a lamp.³⁷ This donor is, obviously, an officer employed in the military establishment called *malaiyaraṇ-paṭaivīḍu* stationed in the great capital city of Gaṅgaikondasōlapuram.³⁸ The next record, belonging to his 43rd regnal year (1112–13 A.D.) refers to Palli Āṅgādi Ayyāraṇ as one of theSōlatterinda villigal (archer) who is stated to have gifted a lamp for the merit of his brother Sōruḍaiyāṇ.³⁹ There are five inscriptions belonging to the 47th regnal year (1116–17 A.D.) of Kulōttunga I. One of them records a gift of 96 sheep for a lamp by a weaver of Tañjāvūr, called Araiyaṇ Uḍaiyāṇ alias Vaḍa Gaṇḍagōpāla Pallavaraiyaṇ.⁴⁰ Another inscription mentions about a gift of lamp by Arayan Siyarudēvar alias Kaliṅgarājar, the headman of Ārumbākkam in Manavil, a subdivision of Manavil-kōṭṭam for maintaining a *maṭha* for the

āndar who served the temple.⁴¹ The next record registers the gift of land for providing food to the servants who looked after the maintenance of the streets around temple.⁴²

Two inscriptions, dated in the 49th regnal year (1118–19 A.D.), describe Kulōttungasōla Karuppāruudaiyār as a general (*sēnāpatiga!*) of the king. One of them registers a gift of 96 sheep for maintaining a perpetual lamp to Tirukkālatti Udaiyar by Kaliyavvai, who got a lamp cast in metal (*tarā*) in the form of her deceased brother (*kēttan*) Ādittan alias Maṅgalūr-nādālvār, described as an agent of the above mentioned general.⁴³ The second one records a gift of 1000 *kuṭi* of land by one of the agents (*kaṇmi*) of this general, Kēttan Kāttan alias Maṅgalūr-nādālvār and the members of this family for burning 25 lamps daily in the niches of the back wall of the temple from sun set till the śribali ceremony was over.⁴⁴ An undated record found on the pedestal of a bronze image (male) in the storeroom in the south *prākāra* states that it was the gift of Udaiya Nambi to the temple.⁴⁵

Nearly 11 inscriptions of the time of Vikramachōla are found in Śrīkālahasti. The earliest of them records a gift of 96 sheep for a perpetual lamp by a merchant of Mummudiśolapēṭṭai.⁴⁶ The same number of sheep were gifted for a similar purpose by Vimalādittan alias Madhurāntakapottappichchōlan, son of Śiddhiyaraśan of Pottappichchōla family.⁴⁷ An inscription from the Kadapa district belonging to the 8th year (1126–27 A.D.) of Vikramachōla, registers a gift of a village by the same Telugu Chōda chief mentioned above and referred to here as Vimalāditya Madhurāntaka Pottappichchōla, son of Śiddha.⁴⁸ The members of this family were ruling over the regions around Pottapi (Kadapa dt.) During this period the Chittoor region was under the sway of Pudōliarasan of the Yādavarāya family.⁴⁹ The reason for the existence of the Telugu Chōda record in this temple on the date mentioned above can only be explained as due to the visit of this chief to this temple on pilgrimage. Interestingly this record provides the earliest reference to the chiefs of the Pottapi family.

Five inscriptions belonging to the 12th regnal year (1129–30 A.D.) of Vikramachōla are found engraved on the north wall of the second *prākāra* of the temple. One of them registers the provision made for a perpetual lamp in the temple by Mādēvi, daughter of Kannaradēva alias Rājēndrasōla-

Pottappichchōlāṇ, son of Kāmaraśar.⁵⁰ Koṅgayan, son of Rājēndrasōla Gaṅgayarājaṇ of Vēli-nāḍu is stated to have made a gift of 100 *chinṇam* for maintaining a perpetual lamp.⁵¹ A similar gift was made by Vāsanan, son of Niravachchiyan, for burning a perpetual lamp.⁵² Daṇḍanāyaka Goṅkayaṇ, brother-in-law (*machchunaṇ*) of Rājēndrasōla-Gaṅgairājan, son of Nandimārāyaṇ also gifted an identical amount for an identical purpose.⁵³ Śoliyaṇ alias Rājēndrasōla-Gaṅgayarājaṇ of Veli-nāḍu gifted 100 *chinṇam* for burning a perpetual lamp.⁵⁴ A record dated in the 13th regnal year (1145–46 A.D.) of Kulōttunga II registers a gift of 320 cows for 10 lamps by *mahāmaṇḍalēśvara* Goṅkayan alias Kulōttungasōla Goṅkarājaṇ of Veli-nāḍu. The above mentioned donors were the chiefs of Vela-nāḍu, who were ruling from Sanadavrōlu.⁵⁵ The Vela-nāḍu, also called as *Shatṣahasrajagati*, or *Shatṣahasrāvani* in the inscriptions of these chiefs, can be identified with the region lying to the south of the Krishna river.⁵⁶ These chiefs became Chōla vassals during the period of Kulōttunga I. Rājēndrasōla Gaṅgairājaṇ, who is described as the son of Nandi-mārāyaṇ in the record is identical with Gonka I, who is described as the son of Nannirāja in the Pithāpuram epigraph.⁵⁷ In the inscription, Pṛithviśvara Chōda is described as the son of Goṅka I, married Guṇḍāmbikā, and their son Goṅka II married Sabbāmbika. It also records that Goṅka II ruled over the entire region between Śrikālahasti and the Mahēndra mountain.⁵⁸ Consequently Chōda and Goṅka II are identical with Śoliyaṇ (Chōda) and Kongaiyan (Goṅka) respectively.

A record issued during the time of Vikramachōla (date is lost) registers a gift of land to *brāhmaṇas* and refers to a *Mahāmaṇḍalēśvara* Ghaṭṭidēva-mahārāja alias Vikramasōla Kanuppāruḍaiyar, the son of Pudōliariyar.⁵⁹ Kulōttunga II, the son and successor of Vikramachōla, is represented here by three inscriptions dated between his 6th and 14th regnal years. Among them, the earliest (1138–39 A.D.) mentions about Ghaṭṭidēva with the title *Kulōttungasōla-Yādavarāyan*.⁶⁰ The lastest registers a gift of 32 cows for burning a perpetual lamp by Siyagaṅgan.⁶¹ The successor of Kulōttunga II was Parakēsari Rājarāja II. He is represented here by a solitary record, which records a gift of 96 sheep (1154–55 A.D.).⁶²

An inscription dated in the 12th regnal year of Rājādhiraṇa II, refers to a gift of 46 sheep for half a lamp by *Talaiyāri Tammināyaka* Pudōli Bhiman

who was a *pradhāni* of Siddhiyaraiyar of Nellūru.⁶⁴ Siddhiyaraiyar may be identical with Nallaśiddharaian (C.1160–1217 A.D.), a Telugu Chōda chief. Another record, (1175 – 76 A.D.) registers a gift of 25 sheep for $\frac{1}{4}$ lamp by a goldsmith of Pulal in Pulāl-kōṭṭam.⁶⁵

Nearly thirty inscriptions referring to the reign of Kulōttunga III are found in Śrikālahasti. The earliest among them is dated in the 3rd regnal year (1180-81 A.D.).⁶⁶ It records a gift of 32 cows by Aruṇkuṇṭra Pillaiyar alias Jayagaṅga who was an elder brother (*tamaiyaṇār*) of Vaḍavāyil Śelviyār alias Chandrakulamādēvi, the daughter of Siyagaṅga alias Sūranāyaka who bears the title *Kuvalālapura-paramēśvara*. This Siyagaṅga was a Gaṅga feudatory of Kulōttunga III.⁶⁷ The next inscription,⁶⁸ from the Maṇikanṭhēśvara temple in Śrikālahasti itself, is dated in the 11th year (1188-89 A.D.) of *Tribhuvanachakravartin Virarājendrachōḍadēva* i.e., Kulōttunga III. It records the building of the temple with granite, a *maṇḍapa* and a flight of steps for the temple of the god Tirumanīgaṅgai Udaiyanāyanār at Tirukkālatti by Kōnulāṇi Amudālvāṇi Maṅgaināyagan, Malavarāyan of Peruntandalam of Vallanādu in Kelattūr-kōṭṭam a sub-division in Jayaṅgoṇḍasōla-maṇḍalam. A record issued in the 14th regnal year (1191–92 A.D.) of Kulōttunga III, registers the gift of 96 sheep with one *polikiḍā* (he-goat kept for covering) and one *polimotthai* for maintaining a perpetual lamp by Ponnavaśāni, wife of Tirukkālatti Udaiyār Tantrapālan of Daraṇinallūr in Poygai-nādu.⁶⁹ Another inscription of Kulōttunga III, registers the undertaking by three persons to provide for the *tirumandirapōṇagam* (food offerings).⁷⁰ The next epigraph, dated in the 32nd year (1209–10 A.D.), records that Vimarasan of Tyāgasamudrappattai, gifted 800 *kuṭṭi* of land, for the maintenance of two men employed in the Alālasundarar flower garden.⁷¹ Next inscription, dated in the 34th regnal year (1211–12 A.D.), describes Kulōttunga III as *tribhuvanachakravartin* and *tribhuvanaviradēva* who was pleased to perform the *vīrabhiṣēka* and *vijayabhiṣēka*. It further states that one of the Siyagaṅgas, called Sūranāyakan a Tiruvegambamudaiyāṇi alias Amarābharaṇaṇi Siyagaṅgan who styles himself as the lord of Kuvalālapura and as Gaṅgakulōttama, gifted 32 cows and one bull for burning a perpetual lamp in the temple.⁷² Poṇniarasan alias Tyāgasamudrappattai who belonged to Tagatūr in Mēlaipattai-nādu, is described as a donor in a record of Kulōttunga III,⁷³ the exact date of which is lost.

Nearly thirty inscriptions belonging to the reign of Rajārāja III are found in Śrikālahasti. The earliest among them is dated in his 4th regnal year (1219 – 20 A.D.).⁷⁴ Another inscription records a gift of 100 sheep by Vimaladēvadēvan for burning 2 perpetual lamps in the temple.⁷⁵ The next inscription, dated in the 17th year (1232–33 A.D.), records a gift of 32 cows and a bull by Vimarasaṇ for a lamp.⁷⁶ The latest record, which is dated in his 28th year (1243–44 A.D.), refers to one Pallava chief called Kāmarasan, who was described as *Pallava-varṁśāvatāra Viranārāyaṇa Jagadobbagāṇḍa*. This chief is stated to have gifted some land, free of taxes, situated in Ilaiyūr in Tiruvānayūr-nādu of Paiyyūr Ilāṅkōṭṭam for burning a lamp in the temple.⁷⁷

Yādavarāyas

It is well known that for the first time it is in the period of Kulōttunga I, that the feudatories of the Chōlas, instead of their officers, came into the field of administration. The Yādavarāyas who hailed from Karuppāru ruled over this region as the feudatories of the Chōlas. It may be noted that Karuppārru-nādu, is referred to in the inscriptions of Rājadhīrāja II⁷⁹ and Rājarāja III.⁸⁰ This Karuppārru-nādu is stated to have been included in the Tiruvēngāda-kōṭṭam (Tirupati region),⁸¹ which in its turn was included in Jayaṅgoṇḍasōla-māṇḍalam.⁸² One of the early family members is referred to in an inscription, dated in the 49th regnal year of Kulōttunga I.⁸³ It refers to *Kulōttungasōla Karuppāruḍaiyan* as a *sēnāpati*. This *Sēnāpati* (general) may be identified with Nāraṇadēvaṇ Pudōli-araśaṇ. The above fact can be corroborated by the Muṇḍlapūdi (Chandragiri taluk) record of Vikramachōla which mentions Nāraṇadēvaṇ Pudōli-araśaṇ.⁸⁴ Nāraṇadēvaṇ Pudōli-araśaṇ alias Vikramasōlakaruppāruḍaiyāṇ constructed a stone temple at Tiruvippirambēdu (Guḍimallam) for the merit of his father Nāraṇadēvar alias *Kulōttungasōla-karuppāruḍaiyāṇ*.⁸⁵ Thus it is clear that Pudōli-araśaṇ was the son of Nāraṇadēvar.

Ghaṭṭidēva, the next Yādavarāya chief, is described as *mahāmāṇḍalēśvara* Ghaṭṭidēvamahārāja alias Vikramasōla Karuppāruḍaiyār.⁸⁶ He had another title *Kulōttungasōla Yādavarāyan* and not *Karuppāruḍaiyāṇ*,⁸⁷ belonging to Viramangalam. He made a gift of one hundred kāśu to the temple for creating a festival in the month of Āṇi.⁸⁸ Ghaṭṭidēva had other titles like *Chālukkikulabhūṣhaṇa*, *Gōdāvarītira-Karuppāru-puravarādhīśvara*. The Guḍimallam record adds one more title namely *Chālukkinārāyaṇaṇ* to him.⁸⁹ It is perhaps

Ghaṭṭidēva who standardized the grain measure and called it after his surname as *Chālukya Nārāyaṇa kāl*, which was adopted in the Śrī-Gōvindarājaśvāmi temple at Tirupati.⁹⁰ The titles *Chālukkinārāyaṇa*, *Chālukkikulabhūṣhaṇa*, *Vēṅgīvallabha* and *Vēṅgīpuravarādhīśvara* seem to suggest some sort of family relationship between the Chālukyas and the Yādavarāyas. Ghaṭṭidēva had more than one queen. One of his queens, described as *Yādavakulamādēvi*, was the daughter of Siyagāngadēva. She took a vow, that if she survives Ghaṭṭidēva alias Yādavarāya, she would become the slave of Pottappichchōlamārāśar's daughters who had married Yādavarāya and that if the latter survived their husbands they should be degraded to the position of the servants of the servants of her own.⁹¹ This record reveals the relationship between Yādavarāyas and Telugu-Chōdas. Unfortunately the date, and the king's name of the record are not available. It is difficult to know who this Telugu – Chōda father-in-law was as he is simply referred to as Pottappichchōlamārāśar. Ghaṭṭidēva seems to have married more than one daughter of Pottappichchōlamārāśar. One Rājamalladēvar had donated lands in Kārruppundi to provide offerings and to construct a chariot for the god of Śrīkālahasti (1207–09 A.D.).⁹² The identity of the donor is not known. However, he may be identified with Rājamalla who figures as the son of Ghaṭṭidēva in a Chāpalapalli (Nellore district) inscription.⁹³ The region over which Rājamalla was ruling is not known.

The next chief who belonged to this family was Vīra Nārasiṅgadēva Yādavarāya. He was succeeded by Nārasiṅgaṇ Tirukkālattidēvan and his successor was another Vīra Nārasiṅgadēva. These three chieftains' records range from 1174 A.D. to 1315 A.D. This led the scholars to form different opinions regarding the long period of rule of each one.⁹⁴ The relationship between these chiefs is not clearly known. On the basis of available sources it is commonly accepted that Vīra Nārasiṅgadēva was the successor of Ghaṭṭidēva. Vīra- Nārasiṅgadēva's inscriptions numbering about fifteen are found in this temple and another fifteen record of him in other places.

Vīra Nārasiṅgadēva figures as donor in an inscription.⁹⁵ He bears the title *taninīruvenra* along with other epithets like *samadhigata-pañchamahāśabda* (obtainer of five great sounds), *mahāmaṇḍalēśvara*, *Vēṅgīvallabha*, *Gōdāvaritīra-Karavālabhairava*, *Śrīkālahastiśvarapādādhaka*, *Kanuppārupuravarādhīśvara*,

*Parabalasādhaka, Prāptasamastavidyā, Vichārabhūṣaṇa, etc.*⁹⁶ The title *taniniṇruvenra* assumed by Vira Nārasiṅgadēva, is due to some heroic deeds done by him in the course of many campaigns of the Chōlas. A fight between Vira- Nārasiṅgadēva and Kāḍavarāya took place at Uratti,⁹⁷ identified as the present Oratti in the Chingleput district, Tamilnadu.⁹⁸ The causes for the conflict are not known. "This battle was apparently only one of many battles fought between various chieftains in the northern parts of the Chōla kingdom".⁹⁹

Vira Nārasiṅgadēva is described as the ruler of the region (*in-nāduḍaiya*)¹⁰⁰ i.e., Tirukkuḍavūr-nādu. Vira Nārasiṅgadēva had two daughters named Sōlāvvaiyār and Lakshmīdēvi. The former figures as a donor of 96 sheep for a perpetual lamp.¹⁰¹ An undated record from this temple describes her as the daughter of Vira Nārasiṅgadēva Yādavarāya and as a queen of Tirukkālattidēva, the son of Madhurāntaka Pottappichchōla Manumaśiddaraśar.¹⁰² Another daughter, Lakshmīdēvi is described as one of the queens of Allun-Tirukkalattidēva-mahārāja.¹⁰³ In view of these facts it can be concluded beyond doubt that the queen who is mentioned in the temple records was Lakshmidēvi, the queen of Allun-Tikka. This Allun-Tikka is identical with Tirukkālattidēva, son of Manumaśiddaraśar.¹⁰⁴ Vira Nārasiṅgadēva made a donation of land for the maintenance of a *matha* on the hill as also for feeding the *māhēśvaras* in it.¹⁰⁵

Nārasiṅgaṇ Tirukkālattidēva, the next Yādavarāya chief, figures as a donor of a *dēvadāna* village, Venainallūr to the temple.¹⁰⁶ In the name Nārasiṅgaṇ Tirukkālattidēva the first-part, i.e., Nārasiṅgan, is the father's name while the latter part is that of the chief himself. Thus Tirukkālattidēva was the son of Nārasiṅgaṇ.

The references to Vira Nārasiṅgadēva and Nārasiṅgaṇ Tirukkālattidēva in the records belonging to the same period would indicate the joint rule of them. Nārasiṅgaṇ Tirukkālattidēva had more than one queen.¹⁰⁷ One of his queens Puḍōlimādēviyar, gifted 32 cows for burning a perpetual lamp in the temple.¹⁰⁸ His another queen Chālukkikulamādēvi, daughter of Singarasar is known to have made a grant of 96 sheep for a perpetual lamp.¹⁰⁹ Nārasiṅgaṇ- Tirukkālattidēva had a son, by name Śingapillaiyār alias Vira Rākshasa Yādavarāya. The latter had granted 2001 *kuḷi* of land in the Tonḍaimān Āyatūr village to the temple.¹¹⁰ Adigaimān, an officer of Triukkālattidēva is known to us.¹¹¹ It can be conjectured that this chief would have ruled atleast upto 1246-47 A.D.

or a little later.¹¹² The earliest known date for his son and successor Vira-Nārasiṅgadēva II is 1253–54 A.D.¹¹³

Telugu Chōdas

Nearly ten inscriptions refer to the Telugu Chōdas, the feudatories of the Chōlas. The earliest (1128–29 A.D.) Telugu Chōda chief mentioned in the Śrīkālahasti inscriptions is Vimāladittan alias Madhurāntaka Pottappichchōlaṇ, son of Śiddhiyaraśan (Śiddharaśa), a feudatory of Vikramachōla.¹¹⁴ A record from Śrīkālahasti describes Nūnkaṇḍēvi, as the wife of Madhurāntaka-Pottappichchōlaṇ, and as the donor of 96 sheep.¹¹⁵ According to the Nandalūr inscription one Nūnkaṇḍēvi was the queen of Nallaśiddharaśa.¹¹⁶ From this it is clear that the last mentioned Nallaśiddharaśa is identical with Madhurāntaka-Pottappichchōla. One of the records from Śrīkālahasti (1221–22 A.D.) refers to Vimalaḍēvadēvan, a brother of Madhurāntaka-Pottappichchōla Ma(ha)māḍēvaraśar.¹¹⁷ This title *Madhurāntaka Pottappichchōlaṇ* suggests that this chief might have been a member of the Telugu-Chōda family, but it is difficult to determine his place in the genealogy of the family. One of the fragmentary records of the temple refers to a daughter of Vira Nārasiṅgadēva-Yādavarāya, as a wife of Tirukkālattidēva, son of Madhurāntaka Pottappichchōla-Manumasiddharasar.¹¹⁸ However, unfortunately, the name of the above Yādavarāya princess and the Telugu Chōda queen is lost. It is said that this queen made a gift of 14 *Gaṇḍagōpālan māḍai* for maintaining a perpetual lamp in the temple. Madhurāntaka Pottappichchōlaṇ Ghāṭṭiyaraśan is known from a record dated in the 10th regnal year (1226–27 A.D.) of Rājarāja III.¹¹⁹ It records a gift of cattle to the temple. His position in the genealogy of the Tēlegu- Chōdas cannot be determined.

A solitary record of Allun Tikka, dated in his 7th regnal year (1257–58 A.D.) is found in the Manikāṇṭhēśvara temple at Śrīkālahasti.¹²⁰ An inscription from Niḍigallu, dated Śaka 1167, Viśvāvasu, Makara Saṅkramaṇam, Su..8, Tuesday, Uttirāḍam (the 26th December, 1245 A.D.) refers to Madhurāntaka-Pottappi Uraiyūrśoḷa Alluntirukkālattidēva alias Gaṇḍagōpāla.¹²¹ The proximity of dates and the common surname of this chief as found in his records¹²² from Niḍigallu, Kāñchipuram, Śrīkālahasti, Tirupati and of Tirukkālattidēva of the Kāñchipuram epigraphs amply prove that Allun Tikka and Tirukkālatti are identical. The fact that the Śrīkālahasti record of Allun Tikka is dated in

his own 7th regnal year which corresponds to 1257–58 A.D., suggests that he started counting the regnal years from 1251 A.D.¹²³ Vijaya Gaṇḍagōpala (Vijayāditya) was another Telugu Chōḍa chief, who ruled in the same period of Allun Tikka as evidenced by two records from Śrīkālahasti. On the basis of three inscriptions from Kāñchipuram, it is stated that Vijaya Gaṇḍagōpala came to throne in Śaka 1172 (1250–51 A.D.).¹²⁴ The records of both the Telugu-Chōḍa chiefs belonging to the same period are found at Tirupati, Śrīkālahasti, Kāñchipuram, Takkōlam and Rāmagiri. It seems, Allun Tikka allowed his brother Vijaya Gaṇḍagōpala to rule simultaneously. The Niḍigallu inscription dated Śaka 1167 (1245–46 A.D.) refers to the illness of Allun Tikka and states that his son Tikka Mārāya donated a village for the *rōgasānti* (recovery from illness) of his father.¹²⁵ It seems that Allun Tikka was ill and therefore, his younger brother Vijayāditya alias Vijaya Gaṇḍagōpala's records belonging to the same period are found in the same region. Two inscriptions of Vijaya Gaṇḍagōpala are noticed at Śrīkālahasti. The earliest of them (1254–55 A.D.) refers to a gift of land by Tirunallulān Tirunnattaperuman Tyāgamēghan.¹²⁶ The second one refers to Nallaśiddharaśa, son of Vīmaraśa of Tyāgasamudrappaṭṭai, who is stated to have gifted half a village called Tiruvēdiyam as *dēvadāna* to the god.¹²⁷ From 1257–58 A.D. onwards Vijaya Gaṇḍagōpala ruled the region comprising Nellore and Śrīkālahasti independently upto the 42nd year (1291–92 A.D.).¹²⁸

Sāmanta Bhōja

A lone record of Sāmanta Bhōja,¹²⁹ a general of Kākatiya Gaṇapatidēva, couched in Sanskrit verse, is found engraved on a stone in front of the Maṇikāṇṭhēśvara temple at Śrīkālahasti. He is described as the son of Dōchi¹³⁰ and (Vā) chāmbā. He is said to have firmly and permanently established the temple of Śrīkālahastīśvara. This may mean that he either strengthened the temple in question by adding some more structures or renovated the same wherever it was necessary and made certain permanent endowments in its favour. Sāmanta Bhōja of the inscription may be identical with his name-sake who is known to have marched against Kāñchi¹³¹ and whose inscription dated in Śaka 1171 (1249–50 A.D.) is found at that place.¹³² It is exactly after this date that Allun Tikka and Vijaya Gaṇḍagōpala started of counting their own regnal years and issued independent records. (See under Telugu Chōḍas). It

seems that due to the support given by Sāmanta Bhōja Allun Tikka, who was loyal to the Chōlas, became independent.

Vijayanagara Kings

The inscriptions numbering about seventy, of the Vijayanagara kings are found engraved in this temple. The earliest among them to be represented by an inscription in this temple is Viraśri-Śāvaṇa Uḍaiyar¹³³ (Śāvaṇa I). This inscription is dated 15th regnal year of Śāvaṇa, Śubhakrit, Mēsha, Su., Wednesday, Rōhiṇī, Pūrvapaksha. The actual *tithi* of the fortnight is not mentioned. However, if *Chaturthi* was the intended *tithi* the details of the date regularly correspond to 30th March, 1362 A.D.¹³⁴ It is well known that Śāvaṇa, son of Kāmpaṇa, is mentioned as the ruler of Udayagiri (Nellore district).¹³⁵ He ruled this area as governor under Harihara I (1336 to 1356 A.D.) and Bukka (1356 to 1379 A.D.) for some time. According to the Śrīkālahasti inscription, mentioned above, he started his career some time in 1346–47 A.D. It records that one Vilādarayan Sōmanāthadēva, a native of Tyāgavinōda Nallūr Pichippakkam in Puriśai-nādu, included in Manavil-kōṭṭam, a subdivision in Jayaṅgondāśola-māṇḍalam, set up a perpetual lamp to be burnt in front of Tirukkālatti Uḍaiyar.¹³⁶

A solitary record referring to the reign of Harihara II is dated in Śaka 1323 (1401–02 A.D.).¹³⁷ It refers to itself as a *dharma-sāsana* made by Pūrnagiri – Śripādaṅgal who is stated to have gifted certain lands as *sarvamānya* in favour of Śrīkālahastinātha, the supreme god of Mummaḍisōlapuram alias Tirukkālatti, in Ārrūr-nādu, include in Jayaṅgondāśola-māṇḍalam. The lands were in the village Pūmanpalli in Poygai-nādu. There is also an inscription belonging to this period which does not mention the ruling king.¹³⁸ It is dated in Śaka 1304, Dundubhi, 13th day of a month (name lost) Su., 15, Saturday and Triuvādirai. The month and date could be restored as Dhanus or Margali, and 23rd respectively. With these restorations the details of the date can be equated to 20th December, 1382 A.D. The record states that Mallappa Uḍaiyār, son of Viramarasappa Uḍaiyār, gifted half of the income from land tax, gold tax and many types of *kāṇikkai* and *Tukkaṇar-kāṇikkai* collected from the village Koṭṭikkādu for conducting the *mahāpūja* on the *Tiruvādirai* day in his name to the god. The donor and his father both were endowed with a string of titles like *mahāmāṇḍalēśvara*, *harirāya vibhāla*, *bhāṣhaikku tappuvarāyagaṇḍa*,

. . . *jīvaraksha, saṅgēmāsamattār* (stands for *saṅgrāma-samartha*), (*Ba*)*llālārayabhayaikara, ośala-dala-vibhāla* (obviously for *Hōyaśala-dala vibhāda*). However, these titles do not help to identify either the donor or his father. But there is no doubt that they would have had some connection with the royal family. It seems that Viramarasappa was a chief. His title *Ośala-dala-vibhāla* is apparently nearer to *Hōyaśala-dala-vibhāda* and it seems to be significant. The *Hōyaśala* kingdom's downfall started at the time when the Vijayanagara empire came into existence. The chief Viramarasappa and his son Mallappa might have helped Vijayanagara rulers in their conflicts with the *Hōyaśalas* and became their vassals subsequently. However, it may be noted that at the present state it is not possible to identify these chiefs with any known subordinate of the Vijayanagara ruler. In this record the reference to a levy called *Tukkañar-kāṇikkai*, may be a corrupt form of *Tuṇukkāñar-kāṇikkai*. It seems that the Vijayanagara rulers to maintain a standing army to face the Muslim invasion levied this tax.

Next king to be represented by a lone epigraph (1435–36 A.D.) from this temple is *Dēvarāya II*.¹³⁹ It records the gift of 400 *panams* by Chikkarasa, son of *Dēvarāya* II of *Mādiyarasar Ayyalu Pegadaiyar*. It is significant to observe that for nearly about 35 years no inscription of the Vijayanagara rulers is found in *Śrikālahasti*. It is further noteworthy that subsequent to *Dēvarāya II* there is only one inscription in the entire Chittoor district until the reign of *Kṛishṇadēvarāya*. This inscription is dated 4th March, 1450 A.D., in the reign of *Mallikārjunadēvamahārāya*.¹⁴⁰ But in the Chittoor district during this period there are several inscriptions referring to many *Sāluva* chiefs. It probably indicates that *Mallikārjuna*'s suzerainty was only nominal and the rising *Sāluvas* were the *de facto* rulers of this area.

Sāluvas

The earliest among the *Sāluva* chiefs to be represented in this district is *Sāluva Tippadēvamahārāja*, son of *Sāluva Tippayadēva*, and the latter was one of the sons of *Gauta II*. This record is from *Sattravāda*, Puttur taluk and is dated in 1442 A.D.¹⁴¹ *Sāluva Narasimha*, son of *Guṇḍa*, is mentioned as the governor of *Chandragiri-rājya* in a record from Tirumala, dated 1456 A.D.,¹⁴² and a number of epigraphs from the same place record the endowments made by him or by others for his merit. These records range in date from

1456 A.D. to 1471 A.D. Immadi Narasimha was the next Sāluva king. He is referred to in three inscriptions in the Chittoor district. These are dated in 1495¹⁴³, 1504¹⁴⁴ and 1504 A.D.¹⁴⁵

Tuluvas

Narasanāyaka was the progenitor of the third dynasty known as the Tuluva. He was followed by Vīra Nārasimha whose latest record in the Chittoor district is from Chellur in the Śrīkālahasti taluk, and dated in 1509 A.D.¹⁴⁶ He was succeeded by his brother Krishnadēvarāya on 23rd January, 1510 A.D. Nearly twenty inscriptions belonging to the reign of Krishnadēvarāya are found in Śrīkālahasti. The earliest among these, dated in 1510 A.D.,¹⁴⁷ records the gift of 800 *paṇams* for the tank called *mantirikuṭam* in a village. The next inscription is dated on 17th February, 1511 A.D. It mentions the gift of 850 *poṇ* made on the Śivarātri day by Rāyasam Viṭṭamarāsayyar, son of Timmarasar, for providing offerings to the god during the early morning service.¹⁴⁸ Rāyasam Viṭṭamarāsayyar was one of the officers under Krishnadēvarāya. However, it is not sure whether he was stationed in the Chittoor region by the king. It is more probable that he would have visited Śrīkālahasti as a pilgrim.

Three inscriptions of Krishnadēvarāya, all dated 10th February 1513 A.D. and composed in three different languages, viz., Tamil, Kannada and Telugu, state that the precious stones, ornaments and certain golden vessels were presented to the god Kālahastiśvaradēva by the king.¹⁴⁹ Another record¹⁵⁰, dated 11th May, 1513 A.D., records the gift of a pendant (*padakam*) set with various precious stones to the god by the king. Two inscriptions in Telugu and Kannada languages with identical contents, register the royal gift of a golden *prabhāvali* set with precious stones and grant of some villages for daily worship and offerings and for conducting certain specified festivals to the god.¹⁵¹ The next record, dated 14th July, 1514 A.D., registers the gift of a golden vessel, pearls, precious stones and also 1000 *paṇams* made by Virūpajayamman for the merit of her parents and herself.¹⁵² The donator, is described as the daughter of Praudhadēvarāya Mahārāya and wife of Timmarāya, the brother of Vēdarāya who was the son of Pundu Chennarāja. One of the Telugu inscriptions of Krishnadēvarāya in Śrīkālahasti¹⁵³ mentions his military campaigns in chronological order, which are also available in his inscriptions

found elsewhere.¹⁵⁴ The record refers to the events in his *pūrvadigvijaya* from the capture of Kondapalli to the planting of a pillar of victory at Simhādri-Poṭnūru. Krishṇadēvarāya visited Śrikālahasti with his queens Chinnādēvi and Tirumaladēvi on the 5th January, 1517 A.D. Thus it is clear that the king visited Śrikālahasti two days after his visiting Tirumala as evidenced by his inscription dated 2nd January, 1517 A.D., found in the Tirumala temple.¹⁵⁵ It was the only visit of his to the Śrikālahasti temple. The present epigraph further records the construction of a hundred pillared *maṇḍapa* and a big *gopura* at the outermost door of the temple by the king.¹⁵⁶

The next record belonging to the reign of this king is dated 17th March, 1517 A.D.¹⁵⁷ It registers a gift of money by the *sthānikas* of the temple for offerings to the god, Kālahasti-Nāyinār at Mummuḍisōlapuram alias Tirukkālatti. Śrikālahasti is stated to have been included in the Ārrūr-nādu, a division of Jayangonḍasōla-*maṇḍalam*. It is interesting to note that even as late as during the period of Krishṇadēvarāya, Śrikālahasti remained included in the same division, as it was under Chōlas. This division continued to be on the map upto the period of Sadāśivarāya. Sāluva Timmarasa, wellknown and most important among the officers of Krishṇadēvarāya, is described as *pradhāni* in one of the Śrikālahasti inscriptions which is dated in Śaka 1439 (1517 A.D.).¹⁵⁸ Inscriptions from this temple and also from the Chittoor district do not throw much light on the campaigns of Krishṇadēvarāya. But they record that he endowed the temples of Śrikālahasti, Tirumala and Nāgalāpuram with lavish gifts of precious stones, gems, ornaments, etc.

Achyutarāya, the half-brother and successor of Krishṇadēvarāya, was represented by thirty four inscriptions of which the earliest is dated 21st August, 1531 A.D.¹⁵⁹ The most important aspect in the history of this period pertaining to Achyutarāya on which inscriptions of Śrikālahasti throw welcome light on his coronation. It is only at this place, there is inscriptional evidence to the performance of his coronation at Śrikālahasti. The inscription in question is dated Śaka 1454, Nandana, Karnataka, ba.10, Saturday, Rōhiṇī (the 27th July, 1532 A.D.). It is in Telugu language and characters. The epigraph narrates the events of Achyutarāya's reign commencing from his coronation which according to this inscription took place in the cyclic year Virōdhi, Kārttika, ba. 5, corresponding to the 20th November, 1529 A.D. It further records the royal

grant of 4500 gadyas for various specified offerings to the god.¹⁶⁰ There are also Kannada and Tamil versions of this inscription at Śrīkālahasti itself.¹⁶¹ Though there are references in Kāñchipuram inscriptions to the date of Achyutarāya's coronation, they do not specify the place where the king was coronated.¹⁶² His queen Varadāmbika and son Chikavēṅkaṭādri were mentioned in one of the Śrīkālahasti inscriptions, dated 14th July, 1533 A.D.¹⁶³ It records that the king, his queen Varadāmbika and his son Chikavēṅkaṭādri performed the *muktātulābhāra* ceremony in the presence of the god Hari at Kañchi.

The Śrīkālahasti inscriptions also refer to some of the high dignitaries and subordinates of Achyutarāya. Timmarāja Salakarāja, the agent of *mahāmaṇḍalēśvara* Salakarāja-Tirumalaiyadēva-mahārāja was mentioned in a record dated 16th July, 1533 A.D.¹⁶⁴ It states that Timmarāja-Salakarāja made a gift for the merit of his sister Kondamma. He may be identified with *mahāmaṇḍalēśvara* Timmarāja-Salakarāja who constructed a *maṇḍapam* on the pathway to Tirumala and set up a watershed in it. He deposited 600 *naṣpaṇam* in the temple treasury for its maintenance on 21st August, 1533 A.D.¹⁶⁵ *Mahāmaṇḍalēśvara* Salakarāja-Tirumalaiyadēva, under whom Salakarāja-Timmarāja was an agent, is stated to have led the campaign against the king of Travancore, Tumbichchi-Nāyaka and Sāluva Nāyaka.¹⁶⁶ One of the Tirumala inscriptions states that Salakarāja Tirumalarāja constructed an *angana-tiruvīdhi* in the west street in Tirumala, for the merit of his sister Varadājiamman, the *paṭṭamahādeviyar* of Achyutarāya on 21st December, 1541 A.D.¹⁶⁷ It is the latest known date for him from this district. It seems that during the period of Achyutarāya, the Salaka family wielded much authority in the state. But with the death of Achyutarāya the family lost hold on the state matters.

Rāmabhaṭṭar and his family members, who were among Achyuta's officials, were mentioned in seven inscriptions of the Śrīkālahasti temple as donors. Among the inscriptions which refer to Rāmabhaṭṭar, the earliest is dated 26th August, 1533 A.D.¹⁶⁸ It registers the gift of 2000 *paṇam* made by him to the god, for the merit of Achyutarāya and Varadādēvi. Rāmabhaṭṭa was a minister¹⁶⁹ and son of Virammā¹⁷⁰ and Bhūtanātha, a Vaidika brāhmaṇa, and resided at Krishnarāyapuram in Chandragiri¹⁷¹ situated in Vaikuṇḍavaṭa-nāḍu.¹⁷² His wife Timmājiamman gifted two villages in Tūrpu-paḍaināṭtu *sīrmai* (23rd December, 1538 A.D.) for the merit of herself and her husband.¹⁷³ Ellappayyar,

son of Bhūtanātha Ellabhaṭṭar, a Vaidika brāhmaṇa residing at Kṛiṣṇāpuram in Chandragiri was mentioned as a donor. The record is dated 27th January, 1541 A.D.¹⁷⁴ He made a gift of 200 *poṇi* for the merit of Rāmabhaṭṭar. Another person, Malaiyappa, son of Tirumalai Bhaṭṭar, also a Vaidika brāhmaṇa residing at Chandragiri granted 200 *poṇi* for conducting morning service in the month of Mārgali.¹⁷⁵

Virūpaṇṇa of Penugonḍa was one of the royal officers of Achyutadēvarāya. He was the son of Lēpākshi Nandi Lakkusētti and Muddamma.¹⁷⁶ It seems that Virūpaṇṇa started his political life as the king's door-keeper. From this original post of door-keeper of Achyutarāya's palace and some times as *talavara* of the city Vidyānagara, he was probably promoted to the governorship or some such office in the provinces of Penugonḍa and Chandragiri.¹⁷⁷ An inscription found at Śrikālahasti, dated 25th January, 1541 A.D. registers the gift of 1036 *poṇi* made by Virupaṇṇa for founding two villages, viz., Muddayammansamudram (after his mother's name) and Lakkusēttipuram (after his father's name) near Penugonḍa.¹⁷⁸ The lands in these two villages, which were irrigated by Virasamudram tank, were leased out in perpetuity to Immaḍiśāṅkayadēvar Udaiyār. The income from the said lands was spent for providing certain offerings and conducting certain festivals to the god Tirukkālatti-udaiyār. Yet another record from Śrikālahasti, dated 14th July, 1544 A.D.,¹⁷⁹ states that Chikka Mallappa Nāyaka of Penugonḍa, a brother of Virūpaṇṇa, gifted his share of the *prasāda*, which he received as *dharmakarta* of Virapura temple, in favour of Immaḍi Śāṅkayadēva Udaiyār. He made the above gift for the merit of his father Lakkusēt̄iyār, mother Muddayamman and elder brother Virūpaṇṇa. From other records it is known that Virūpaṇṇa made grants of villages and lands to the temples at Śrikālahasti,¹⁸⁰ Lēpākshi¹⁸¹ and Tirumala.¹⁸² The lavish gifts such as gold and silver vessels gifted by Virūpaṇṇa to many temples also suggest that he would have held a high position in the state.

Sadāśivarāya is represented by nine inscriptions in Śrikālahasti, ranging in dates from Śaka 1467 (1545 A.D.) to Śaka 1491 (1569 A.D.). The earliest among them, which is dated 7th September, 1544 A.D.,¹⁸³ register an agreement between the temple authorities on the one hand and the donor on the other. According to it the temple authorities were to provide offerings to the god

during the early morning service, from the income derived from the village Śiyapuram. An inscription dated 24th January, 1548 A.D.,¹⁸⁴ registers an order pertaining to a gift made by the temple authorities of Tirukkālatti Uḍaiyar, the god of Mummadisōlapuram alias Tirukkālatti in Ārrūr-nādu in Jayaṅgondasōla-maṇḍalam. The order was issued to one Nāyinār who was a son of Daivangal-Perumāl of Paramēśvaramaṅgalam and was an accountant of the village Nārāyanapuram in the Vattiyūr-nādu included in the Kuṇṭavarttana-kōttam. It is said that the said Nāyinār gifted 100 *panams* for providing the offerings on the 8th day of monthly festivals to the god. Yet another record registers a grant by the superintendents of the treasury of the temple to Veṅkaṭappa-Nāyaka, son of Ellaya Nāyaka. The grant was made for maintaining watch and ward staff in the temples in Śrīkālahasti and Śrīkālahasti *sīrmai*. The above record is dated 13th December, 1567 A.D.¹⁸⁵ The latest inscription of Sadāśivarāya found engraved in this temple is dated 1569 – 70 A.D.¹⁸⁶ It records an agreement between the *kaṅkānis* (the administrators) of the temple and *nagarattār* (the merchant guild) of Uttiramallūr. The agreement was in connection with a gift of 50 *poṇi*, made by *nagarattār* for the services in the *maṭha* (name lost) and for offerings in the shrine of Āṛagam Pillaiyār.

The foregoing discussion shows that the Śrīkālahastiśvara temple was held in high esteem by the Vijayanagara kings like Krishṇadēvarāya, Achyutarāya and Sadāśivarāya. Krishṇadēvarāya, apart from making monetary gifts, also constructed a *mandapa* and a *gōpura* in the temple. With lavish gifts of these benevolent kings, Śrīkālahastiśvara temple undoubtedly reached the height of glory. The very fact that Achyutarāya chose Śrīkālahasti for celebrating his coronation shows his reverence towards the god Śrīkālahastiśvara.

It is strange that there are no inscriptions of either Vijayanagara rulers who succeeded Sadāśivarāya or of any other royal family in Śrīkālahasti. The Muslim onslaught may be one of the reasons for the total absence of any lithic records in this temple. The latest inscription found in this temple is dated in Śaka 1713,¹⁸⁷ Virōdhikrīt, Māgha, ba. 14, Monday (6th February, 1792 A.D.) which indicates a gap of as many as two centuries. It is difficult to offer convincing reasons for this long gap.

References

1. *SII*, IX, Part-I, No.400
2. *E.I.*, XXVII, p. 225.
3. *Ibid.* p. 248.
4. *I.A.*, XV, p. 272; *E.C.*, X, Mb.157; For details see: S.S. Ramachandra Murthy, *A Study of Telugu Place Names*, pp.119-120.
5. 32, 61, 170 of 1931; *S.I.I.*, XVII, Nos. 287, 286, 290; *S.I.I.*, VIII, Nos. 524, 529.
6. S.S. Ramachandra Murthy, *Op.Cit.* pp. 51-52.
7. *S.I.I.*, XVII, No.323.
8. *Ibid.* No. 327.
9. *Ibid.* No. 313.
10. *Ibid.* No. 328.
11. K.A.N. Sastri, *The Colas*, (R) p. 470.
12. *S.I.I.*, XVII, No. 322.
13. *Ibid.* No. 329.
14. K.A.N. Sastri, *Op.Cit.* p. 454.
15. *Ibid.* No.315.
16. *S.I.I.*, XVII, No. 314.
17. *Ibid.* No. 305.
18. *Ibid.* No. 319.
19. *Ibid.* No. 320.
20. *Ibid.* No. 326.
21. 125 of 1922.
22. *Ibid.* No. 124.
23. *S.I.I.*, XVII, No.312.
In the translation of the record the date is mentioned as 22nd year, but in 283 of 1904, it is mentioned as 2(8)th year, while in the published text the same is given as 26th year.
24. M.D. Sampath, *Chittoor through the Ages*, p. 63.
25. *S.I.I.*, XVII, No. 311.
26. 86 of 1922.
27. *Ibid.* No. 141.
28. *Ibid.* No. 151.
One perpetual lamp = 96 sheep or 32 cows. Therefore, 384 sheep=128 cows= 4 perpetual lamps. But here 20 lamps were maintained because of the burning duration was reduced.
29. 157 of 1922.
30. *Ibid.* No.158.

31. 169 of 1951-52.
32. 84 of 1922.
33. *Ibid.* Nos. 88, 132, 139, 142, 143.
34. *Ibid.* No. 139.
35. *Ibid.* No. 131.
36. *Ibid.* No. 129 (According to S.K. Pillai, the year was 22, Panguni).
37. *Ibid.* No.130.
38. M.D. Sampath, *Op.Cit.* p. 69.
39. 150 of 1922.
40. *Ibid.* No. 91.
41. *Ibid.* No. 175.
42. *Ibid.* No. 173.
43. *Ibid.* No. 95.
44. *Ibid.* No. 90.
45. *Ibid.* No. 168.a.
46. *Ibid.* No. 114.
47. *Ibid.* No. 100.
48. 579 of 1907; VRI, *Cudd.* No. 793.
49. S.I.I., XVII, No. 295; 155 of 1922.
50. 102 of 1922; K.A.N. Sastri, *Op.Cit.* II, Part-I, pp. 71-72.
51. *Ibid.* No. 103.
52. 108 of 1922.
53. *Ibid.* No. 111.
54. *Ibid.* No. 112.
55. *Ibid.* No. 123; K.A.N. Sastri, *Op.Cit.* II, Part-I, p. 79.
56. E.I., IV, p. 33.
57. H.I.S.I., p. 398.
58. E.I., IV, p. 49.
59. *Ibid.* pp. 39 to 54.
60. 155 of 1922.
61. *Ibid.* No.83: In T.T.D.I., I, p. 102, the king has been wrongly identified with Kulottunga III, instead of Kulottunga II.
62. 93 of 1922.
63. *Ibid.* No. 146.
64. *Ibid.* No. 105.
65. *Ibid.* No. 126.

Historical Background

66. *S.I.I.*, IV, No. 643.
67. K.A.N. Sastri, *Op.Cit.* p. 105.
68. *S.I.I.*, VIII, No. 496.
69. *Ibid.* No. 381.
70. 94 of 1922.
71. *Ibid.* No. 92.
72. *Ibid.* No. 116.
73. *Ibid.* No. 119.
74. *Ibid.* No. 96.
75. *Ibid.* No. 104.
76. *S.I.I.*, VIII, No. 465.
77. *Ibid.* IV, No. 647.
78. *Ibid.*
79. 136 of 1922.
80. 200 of 1892: *S.I.I.*, IV, No. 648 A.
81. 136 of 1922.
82. *S.I.I.*, VIII, No. 379.
83. 90 of 1922.
84. 64 of 1958-59.
85. *S.I.I.*, VIII, No. 511.
86. 155 of 1922.
87. *Ibid.* No. 83.
88. *S.I.I.*, VIII, No. 488.
89. *Ibid.* No. 509.
90. *T.T.D.I.*, Vol. I, p. 102.
91. 149 of 1922.
92. 122 of 1922.
93. *N.D.I.*, III, Venk. II, pp. 1407-09.
94. *A.R.*, 1937-38, II, Para: 42.
95. 120 of 1922, for details also see: D. Kiran Kranth Choudary, *Vīra Nārasīṅgadēva Yādavarāya- A little known Cola Feudatory of Chittoor district*, S.V.U. Oriental Journal, Vol. XXIV, 1981, pp. 99-102.
96. *S.I.I.*, XVII, No. 696.
97. *Ibid.* No. 299: *T.D.D.I.*, Vol. I, No. 35/380.
98. K.A.N. Sastri, *Op.Cit.* p. 420.
99. M.D. Sampath, *Op.Cit.* p. 88.
100. *S.I.I.*, XVII, No. 279, Text lines: 30 † 31.

101. 156 of 1922.
102. *S.I.I.*, VIII, No.469.
103. 46 of 1893; 195 of 1903.
104. M.D.Sampath, *Op.Cit.* p. 87.
105. *S.I.I.*, VIII, No. 469.
106. *Ibid.*, No. 379.
107. 87 of 1922
108. *Ibid.*
109. *S.I.I.*, IV, No. 644 and VIII, No. 480.
110. *Ibid.*, No. 645.
111. 219 and 221 of 1903.
112. *NDI*, Part-I, A.7, pp. 206-210.
113. *T.T.D.I.*, Vol. I, No. 43/165 TT.
114. 100 of 1922.
115. *Ibid.*, No. 97.
116. *V.R.I.*, Cudd. No. 815.
117. 104 of 1922.
118. *S.I.I.*, VIII, No. 494.
119. 137 of 1922.
120. *S.I.I.*, VIII. No. 500.
121. 83 of 1953-54.
122. 367 of 1919; 410 of 1920; *A.R.*, 1953-54, p. 7.
123. *H.I.S.I.*, p. 396, It is wrongly stated that Allun Tikka died in 1250-51 A.D. This mistake is due to the records of another Telugu Chōda chief, Vijaya Gaṇḍagōpāla found in various places of the same period. But Allun Tikka started counting his regnal years from 1250-51 A.D., and ruled independently upto 1257-58 A.D., and he was killed in a battle by Jatāvarman Sundarapāṇḍya I. M.D. Sampath, *Op.Cit.* pp. 93-94.
124. 27, 35, of 1890, *A.R.*, 1920, Part-II, Para-57, p.118.
125. 367 of 1919; 410 of 1923.
126. *S.I.I.*, VIII, No. 470.
127. *Ibid.*, No. 501.
128. *E.I.*, XIII, pp. 194 ff.
129. *S.I.I.*, IV, No. 649.
130. P.V.P. Sastri, *The Kakatiyas*, pp. 181, 235, 236, 250, 252.
131. *I.A.*, XXI, p. 197 to 202.
132. P.V.P. Sastri, *Op.Cit.* pp. 113, 168, 177.

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133. *S.I.I.*, VIII, No. 487.
134. In the published text of the inscription the weekday is given as Wednesday, while it is mentioned as Sunday in the A.R. Here the weekday is taken as Wednesday as published in the text for calculating the equivalent of the date.
135. *V.R.I.*, *Cudd*, No. 604; 503 of 1906.
136. *S.I.I.*, VIII, No. 487.
137. *Ibid.*, No. 491.
138. *Ibid.*, No. 489.
139. *Ibid.*, No. 492.
140. *T.T.D.I.*, I, No. 217/199 GT.
141. 388 of 1911.
142. *S.I.I.*, XVII, No. 278.
143. *T.T.D.I.*, II, No. 133/628 TT.
144. *E.I.*, VII, pp. 74-84.
145. *T.T.D.I.*, II, No. 138/271 TT.
146. 419 of 1925.
147. *S.I.I.*, VIII, No. 486.
148. 166 of 1924.
149. *Ibid.* No. 165, 180 of 1922; *S.I.I.*, IX, No. 488.
150. *S.I.I.*, IX, No. 492.
151. 151 and 162 of 1924.
152. 176 of 1922.
153. *S.I.I.*, VIII, No. 495.
154. *T.T.D.I.*, III, Nos. 66/201 TT, 67/254 TT, 68/256 TT.
155. *Ibid.*, No. 80/578 TT.
156. *S.I.I.*, VIII, No. 495.
157. *Ibid.* IX, No. 505.
158. 113 of 1922.
159. 171 of 1924.
160. *S.I.I.*, XVI, No. 98.
161. 157 and 173 of 1924.
162. *S.I.I.*, XVI, No. 97; Also see *S.I.I.*, IX, Part-II, No. 548; *S.I.I.*, VII, No. 53. *Ibid.* IX, No. 549.
163. 170 of 1924.
164. 544 of 1909; *T.T.D.I.*, No. 262 GT
165. A.R., 1914, Para-32 & 1923 Para-82, *H.I.S.I.*, pp. 245, 246, 247.
166. *T.T.D.I.*, No. 360 TT.

167. 181 of 1922.
168. *H.I.S.I.*, pp. 245, 246; *T.T.D.E.R.*, p.230; Also see, *T.T.D.I.*, Nos.549 G.T., 251 G.T., 515 T.T., 549 T.T., 425 T.T., 531 T.T.
169. 163 of 1924.
170. 177 of 1922.
171. *T.T.D.I.*, No. 549 G.T.
172. 167 of 1924.
173. 162 of 1922.
174. *Ibid.* No. 164.
175. 785 & 786 of 1917; *S.I.I.*, IX, Nos. 582 & 589.
176. 785 & 786 of 1917.
177. 166 of 1922.
178. *Ibid.* No. 163.
179. *Ibid.* No. 166.
180. 88, 89, 90 of 1912.
181. *T.T.D.I.*, Nos. 21 TT, 21a TT, 22 TT.
182. 155 of 1924.
183. *S.I.I.*, VIII, No.377.
184. 169 of 1922.
185. *S.I.I.*, XVII, No. 331.
186. 170 of 1922.
187. *S.I.I.*, IV, No. 170

Social and Economic Conditions

Srīkālahasti is a well-planned village right from the Chōla period. Quite a few epigraphs refer to the streets and gardens of this village. Dhūrjaṭi in his work *Śrikālahastimāhātmyamu* also refers to the streets and gardens of this village.¹ The description of the village given in this classic cannot be dismissed straight away as mere conventional since it is corroborated well by the epigraphical evidence. An inscription of 1117–18 A.D. seems to register a gift of land for providing food to the servants who were to maintain the temple streets.² It is evident that the temple had more than one street around it and that proper care was taken for maintaining them by employing servants. Besides the temple streets there are references to other streets in the inscriptions.³

Saiva-Residents

Needless to say that Śrikālahasti was an important center for Saivites. This is also evidenced by the epigraphs. A record of 1008–09 A.D. mentions about the priests of *sanctum sanctorum* (*tiruvuṇṇālīgaipperumakkal*).⁴ Another inscription of the time of Vira Rājendra speaks about a Śiva-brāhmaṇa of the temple who was entrusted with the sheep gifted for maintaining a perpetual lamp.⁵ A certain Āndār Kavuṇiyar Perumāl, a Saivite belonging to the *māhēśvara* community, is stated to have gifted 10 *gaṇḍagōpalamāḍas*, which he earned by begging, to the god for burning a lamp.⁶ An inscription of 1401–02 A.D. describes one Pūrnagiri-Śripādaṅgaḷ as disciple of Amarēndragiri Śripādaṅgaḷ.⁷ The name of the former and the way in which he was introduced seems to indicate he must have been a Saiva *mathādhipati*. From all these references it can be established beyond doubt that Śrikālahasti was, to a great extent, associated with the *māhēśvaras* and others.

Brāhmaṇas, as is wellknown, were renowned for their religious, social and political consciousness, knowledge and control. They commanded utmost respect among the people because of their adherence to the six-fold duties (*shatkarmas*).⁸ Consequently the *brāhmaṇas* received many endowments. An incomplete inscription of the time of Vikramachōla registers a gift of land to some *brāhmaṇas*.⁹ Another epigraph of 1139 – 40 A.D. records a provision for feeding *brāhmaṇas*, *tapaśvins* and other people in the temple.¹⁰

Vaiśyas

The inscriptions of Śrīkālahasti refer to many *Śeṭṭis* (*vaiśyas*). This class seems to have been of large size in Śrīkālahasti as this town was a flourishing business center. Due to this the *vaisya* community in Śrīkālahasti was quite affluent when compared with the other sections of the society. The stronghold of this class can still be seen clearly in the present circles too. The *śeṭṭiārs* made lavish endowments for maintaining various offerings to the god Tirukkālattidēva in particular and to other purposes in general. The earliest reference to this social group is found in an epigraph of 1034–35 A.D., which mentions the name of Rājamāṇikka-śeṭṭi. He was a native of Mummuḍiśōlapuram alias Tirukkālatti.¹¹ A record registers the gift of 96 sheep for a lamp by a merchant of Mummuḍiśōlapēṭṭai.¹² Another record mentions the gift of 33 *kāśu* by two *Śeṭṭis* for a perpetual lamp.¹³ A record dated in the 10th regnal year of Kulōttunga III describes Kāṇḍalan Pāliśeṭṭi *Dandanāyakan Arasan*, as one of the Nulambha-pradhānis ruling Rājendrasōlapūdi-nādu in Jayaṅgondasōlamāṇḍalam.¹⁴ Thus it is evident that the merchant community belonging to Śrīkālahasti made endowments to the temple and built up its financial resources to a great extent.

Maṇrādis

Information about the *maṇrādi* community is abundant in the temple epigraphs. These *maṇrādis*¹⁵ were closely associated with cattle and their rearing. Many inscriptions from the temple refer to the gifts of sheep, cows, rams, bulls, etc., made for the temple and for the maintenance of lamps and other services. The cattle thus donated to the temple were generally entrusted to the *maṇrādis* with the stipulation that they should regularly supply a specified quantity of milk, ghee, curd, etc., to the temple. This professional group later on became an important section of the society. K.A.N. Sastri

opines, "the *maṇrādis* seem to have been organized in a professional caste group (*kalanai*), and generally taken charge of the cattle donated to the temples for the maintenance of lamps under stated conditions".¹⁶

An incomplete inscription of the time of Rājarāja I, mentions about one *maṇrādi* called Ēran Kālaṇ who was entrusted with 32 cows for maintaining a perpetual lamp.¹⁷ Another record registers the gift of 96 sheep, which were entrusted to the care of a *maṇrādi* called Māraṇ Maṅgati.¹⁸ An epigraph of the time of Rājendra I, provides an interesting piece of information.¹⁹ Dantiśamuttan, a *maṇrādi* was entrusted with 90 sheep with the stipulation that he should supply one *ulakku* of ghee every day, without any interruption, to the temple. Sōṭtaipirāṇ alias Aiññūrruva-*maṇrādi* of Alagiyasōlapuram is stated to have stood guarantee to Dantiśamuttan. Vaḍugan is referred to as one among the *tiruvilakkku-maṇrādis* of the temple. This *maṇrādi* received five *narpalaikāśu* from a donor and accepted to supply hereditarily and permanently one *ševidu* of ghee daily for maintaining a lamp.²⁰ A record of 30th March, 1362 A.D. refers to one Mudaliyan, who was also specifically described as, *tiruvilakkku- maṇrādi*.²¹ It is interesting to note that many of the names of the *maṇrādis* end with the term *kōṇ*²² (one who looks after or possesses cattle) (e.g. Gaṇapatikkōn, Selvakkōn, Puliyakkōn, Arasakkōn, Vaḍugakkōn). It may be noted that often the *maṇrādis* who were entrusted with the responsibility of maintaining lamps were referred to as *tiruvilakkku-maṇrādis*. This suggests that among *maṇrādis* a small section was in offing. Here it may be recalled that an inscription from Pālakollu(A.P) refers to the land endowed for maintaining a lamp as *divya kshētramu (dipa-kshētra)*.^{22a} Again a number of inscriptions from coastal districts of Andhra refer to the cows and sheep endowed specifically for maintaining lamps with the technical term *inupa-eḍlu*.^{22b} All these instances would go to show the importance attached for instituting perpetual lamps in temples. In fact the inscriptions of Śrikālahasti have very valuable information regarding pattern and maintenance of the perpetual lamps (Tamil : *tirunandāvilākku*).

Women

The inscriptions of Śrikālahasti refer to women belonging to different classes making gifts for different purposes to the temple. The earliest reference to a lady donor appears in the record of the time of Kulōttunga I, dated

1091–92 A.D.²³ Gandarāditta wife of Aṅgarāja figures as the donor of 96 sheep and a lamp stand, which were given for the merit of her mother, Iravikulasundari.²⁴ An epigraph of the time of Vikramachōla records a gift of a lamp by Mādēvi, daughter of Kannaradēva.²⁵ The gifts by Śōlavvaiyār and Pudōlimādēvi are some of the examples for donations by the Yādavarāya queens and princesses to the temple.²⁶ One of the inscriptions of the time of Krishṇadēvarāya records the gift of 1000 *paṇam* by Virūpajayamman, daughter of Praudhadēvarāya and wife of Timmarāya.²⁷ Not only queens and princesses even common women too made liberal donations to the Śrīkālahasti temple. The fact that a large number of inscriptions even from other temples in the Andhra country record munificent gifts from women, not only for the merit of their husbands but also for their parents, brothers and sisters, testifies to the religious freedom enjoyed by them.

A few references to *dēvadāsīs* are found in the inscriptions of the Śrīkālahasti temple. The *dēvadāsī* institution is too well known to be dealt with here in detail. However, there is an interesting reference to a *dēvadāsī* being transferred by Kulōttunga I from his court to the temple (1087–88 A.D.)²⁸ It may be recalled here that some inscriptions of the Vijayanagara period from the Śrīvēṅkaṭēśvara temple at Tirumala record similar instances.²⁹ It may be noted that the *dēvadāsīs*' descendants too were taken to have belonged to the temple itself.³⁰ It shows that the *dēvadāsī* system was more often a hereditary one. It was well known that this institution was associated with performance of dance and rendering music in the temple. Unfortunately there is no information regarding the provisions made for maintaining the *dēvadāsīs* in the Śrīkālahasti temple. Nevertheless, it can rightly be conjectured that they had enjoyed sound financial status since there are references to liberal endowments made by them to the temple. In fact, one of the inscriptions of 1528 A.D., mentions that a certain *dēvaraḍiyāl* (*dēvadāsī*) made a gift of 100 *paṇam* to the temple and also set up the images of Vināyaka and Subrahmanyā on the *giripradakṣiṇa* path.³¹

A rare evidence in one of the inscriptions is coming from Śrīkālahasti,^{31a} suggesting the prevalence of *sati* system during the Chōla period. According to this inscription Yādavakulamādēvi, the queen of Ghāṭtidēva, a Yādava subordinate of the Chōlas, took vow that if she survives her husband she

would become a slave to the other wives of her husband and that if they (other wives) survive their husband they should be degraded to the position of the servants of the servants of her own. This determination on the part of the Yādava Queen clearly points to the prevalence of the practice of *sati* during the Chōla period. However, K.A.N. Sastri observes, "Sati or the self-immolation of a woman on the funeral pyre of her husband is occasionally mentioned in the inscriptions, but the references are so few that it can hardly be regarded as a common practice in the Tamil country under the Cōlas".^{31b}

Coin

Inscriptions of the temple provide interesting information regarding the coins that were current at different times, viz., during the period of the Chōlas, Telugu Chōdas, Vijayanagara, etc. The coins mentioned are:

Kalañju,³²

Panam,³³

Chinnam,³⁴

Poṇ,³⁵

Kāsu,³⁶

Anrādu-nar-kāsu ³⁷

Nar-pañai-kāsu ³⁸

Bhujabala-māḍai ³⁹

Nokki-māḍai ⁴⁰

Nokki-bhujabala-māḍai ⁴¹

Vijayagañdagōpālañ-māḍai ⁴²

Gañdagōpālañ-māḍai ⁴³

Mā ⁴⁴

Pañai-kāsu ⁴⁵

The value and other details of these coins are discussed below, based on the inscriptions of Śrikālahasti.

Kalañju

The earliest reference to this coin is available in an epigraph of the time of Rājarāja I (1008 – 09 A.D.).⁴⁶ *Kalañju*, a gold coin, was widely current both in terms of space and time.⁴⁷ It was also used as a weight.⁴⁸ The relation between *kalañju* and *poṇ* is mentioned in an epigraph from Gōkarnam,

Tamilnadu.⁴⁹ According to it 15 *poṇ* were equal to 15 *kaḷañju* of gold. The *kaḷañju* (*Krishṇala* or molucca bear) is an indigenous seed weighing 52 grains.⁵⁰ One of the inscriptions of the Śrīkālahasti temple states that 20 *kaḷañju* (of gold) was equivalent to 44 *kalam* and 2 *tūṇi* of ghee.⁵¹ According to this inscription, 4 *kaḷañju* and 2 *mā* would fetch 29 *kalam* and 2 *tūṇi* of paddy.

Poṇ

Poṇ was a gold coin current in olden days and was also known as *māḍai*.⁵² The earliest reference to *poṇ* is found in one of the epigraphs of the time of Rājarāja I.⁵³ It continued to be in existence till the period of Sadāśivarāya (1569 A.D.).⁵⁴ From other epigraphical sources it is known that a *poṇ* was equal to a (*Dēvarāya*)-*pogōda*.⁵⁵ Once it is said to be equal to a *varāham*⁵⁶ and in another instance, to 10 *paṇam*.⁵⁷

Mā

Mā is a small gold coin. The earliest reference to *mā* is found in an epigraph of the time of Rājarāja I.⁵⁸ In the inscriptions of Śrīkālahasti *mā* is referred to as a coin, weight and land measurement.⁵⁹ An epigraph from the temple mentions that 160 *mā* was equivalent to one *kaḷañju*.⁶⁰ After the period of Rājēndrachōla I there is no reference to *mā* in the epigraphs of Śrīkālahasti.

Kāśu

Kāśu was also a gold coin. The earliest reference to *kāśu* is found in an epigraph of the time of Rājēndrachōla.⁶¹ It records an endowment of 75 *kāśu* for burning a lamp on every Kārtika day. A record of Āditya II from Pandaravāḍai mentions that 20 *kāśu* were equal to 10 *kaḷañju*.⁶² (i.e., 2 *kāśu* = 1 *kaḷañju*)

Anṛādu-Nar-Kāśu

A record of 1023-24 A.D. mentions *anṛādu-nar-kāśu*,⁶³ which means current good *kāśu*.⁶⁴ In the later inscriptions there are references to another coin called *nar-palaṅkāśu*, the meaning of which is good old *kāśu*.⁶⁵

Paṇam

The earliest reference to *paṇam* is found in an epigraph of the time of Dēvarāya II (1435 A.D.).⁶⁶ In Tamil, *paṇam* denotes a particular coin, usually a small coin. Its average metal content was 5.28 grams.⁶⁷ It is said that *pāga*

or *hāga* was one fourth of a *paṇa*⁶⁸ and one *gadyāṇa* was equal to 10 *paṇams*.⁶⁹

Chinnam

It is in the inscriptions of the time of Vikramachōla that we get references to the coin *chinnam*.⁷⁰ These inscriptions record the gifts of an amount of 100 *chinnam* to maintain a perpetual lamp. It indicates that one *chinnam* was the cost of one goat. *Chinnam* is to be derived probably from Sanskrit *chihna* (a coin bearing a symbol) or *chhinna* (a fraction).

Mādai

The Tamil *mādai* and the Telugu *māda* often are found qualified in the inscriptions with the king's name or title, etc. The Śrikālahasti inscriptions refer to different types of this coin, viz., *bhujabala-mādai*,⁷¹ *nokki-mādai*⁷² (*mādai* paid for supervision), *nokki-bhujabala-mādai*,⁷³ *gaṇḍagōpalan-mādai* (the *mādai* named after Gaṇḍagōpāla, a Telugu Chōda chief) and *vijayagāṇḍagōpalan-mādai*.⁷⁴ From other evidences it is learnt that one *mādai* was equal to one *kaḷañju*⁷⁵ and to 10 *paṇams*.⁷⁶ The different types of *mādas* were issued by local rulers, who were the feudatories of the Chōla empire. The Telugu-Chōda chieftains of Nellore, who were the contemporaries of Rājarāja III and Rājēndra III, obviously issued the coins like *gaṇḍagōpalan-mādai*.

It is very interesting to note that particularly during the 11th, 12th and 13th centuries, the temple received the maximum number of donations. The most favoured donation was setting up of perpetual lamps. During 14th and 15th centuries the donation of lamps became negligible. In the 16th century money and villages were favoured more for endowments to the temple. The circulation of coins was on higher side during the 16th century. For instance, an inscription dated 8th August, 1539 A.D. records the gift of as many as 6,360 *pon* for maintaining food offerings to the god. It is surprising to note that during the 14th and 15th centuries no money was donated.

The Rate of Interest

The rate of interest is expressed directly or indirectly in the inscriptions. The interest was collected both in cash and kind. We have the earliest reference in the Śrikālahasti inscriptions to the rate of interest in a record of

the time of Rājarāja I (1008–09 A.D.)⁷⁷ According to this inscription 14½ *kalañju* and one *kuṇri* fetch 2 *kalañju*, 4 *mañjādi* and one *pīlavu* per year at the rate of one *pīlavu* per *kalañju* per month.⁷⁸ This works out to 15%. One of the records belonging to the time of Rājēndrachōla I (1016–17 A.D.)⁷⁹ informs the rate of interest on 6 *kalañju* of gold as one *kalañju* and one *mañjādi* per year at the rate of a *kuṇli* per *kalañju* per month, which works out to 30%. Another inscription of 1023–24 A.D.,⁸⁰ states that 75 *kāsu* fetch 2 *kāsu* per month as interest, which works out to 32%. A reference to an endowment of 20 *kāsu* is also recorded in one of the inscriptions.⁸¹ The 26th line in the text of the above record is:

Kāsu irupadukkum kāsu onrukku tingal kālāgāp polisaiyāga yāṇdu varai vanda kāsu.

It suggests that one *kāsu* fetches an annual interest of 3 *kāsu* which means the rate is as astronomically high as 300%. The income which is fetched by the above interest (60 *kāsu*) is intended to meet the expenses to be incurred on the day of Kārttigai. The commodities that are enumerated and stipulated to be supplied do not seem to be so costly as to need 60 *kāsu*. Therefore, it is not unlikely that the reading intended here is:

Kāsu irupadukkum kāsu orupattukku tingal kālāgāp polisaiyāga yāṇdu varai vanda kāsu . . .

According to this the 20 *kāsu* fetch 6 *kāsu* per year. This amounts to the rate of 30% that falls in line with the other records of the period.

An epigraph of 20th June, 1034 A.D.⁸² mentions about an endowment of 35 *kalañju* of gold yielding an interest of 5 *kalañju* per annum at 2 *mā* per month per *kalañju* which works out to about 15%. Yet another record of 1034–35 A.D. states that the annual interest for 3 *kalañju* was 12 *kuṇri*, which works out to 10%.⁸³ One of the inscriptions of the time of Kulōttunga I (1101–02 A.D.) gives the rate of interest as 15%.⁸⁴ It is very interesting to note that one of the inscriptions of Krishnadēvarāya's time (17th April, 1528 A.D.) refers to one *nāchiyār*, who remitted 100 *paṇams* to the temple treasury with the stipulation that the temple authorities were to pay to the donor 8 *paṇams* and 12 units of paddy per year as interest.⁸⁵ However, it is difficult to calculate the rate of interest in this instance because the same is paid partly

in cash and partly in kind. Regarding the rate of interest during the Vijayanagara period, not much information is found in the inscriptions of Śrīkālahasti.

The rate of interest is termed as *polisai* in Tamil. The same is referred to as *poli* in Telugu inscriptions. In the Chōla period the lowest rate of interest was 8% while the highest was 50%.⁸⁶ This clearly proves that during this period there was no fixed rate of interest. A sudden hike in the rate of interest or in the prices of the commodities generally occurs during war times. However, the same may not hold good as far as the rates of interest levied by the temples are concerned. It may not be improbable that the devotees volunteered to pay even a high rate of interest to temples to earn more religious merit.

Measures

Due to paucity of information in the inscriptions, especially in connection with the relative values of the units of measurements, it is quite difficult to arrive at any definite conclusion in this regard. Further, the different standards adopted, often contemporaneously or during different periods or in different regions, add to the difficulty of the investigator. However, with the help of the sources other than the epigraphical, an attempt is made in the following pages to discuss the units of measurements mentioned in the temple inscriptions. In this connection it may be noted that though there were differences in the units of measurements in different regions, attempts were made by the rulers to standardize the units of measurements as evidenced by the prefixes to the names of the measures like *arumolidēvan*,⁸⁷ *rājakēsari*⁸⁸ referred to in the inscriptions.

Land-Measures

The land-units mentioned in the Śrīkālahasti inscriptions are the *kuli*, *patti* and *mā*. From some other epigraphical sources it is known that the *vēli* is the largest unit of land measures.⁸⁹

Kuli

One of the records of the time of Kulōttunga I in the temple, records the gift of 1786 *kuli* of land to the temple.⁹⁰ The *kuli* in Tanjavur is equal to .0033 acre and in other places to .0132 acre.⁹¹ An inscription of 1072 A.D. mentions that one *vēli* is equal to 2000 *kuli* of land.⁹² Thus it seems that *kuli* is a small unit of land measure.

Ma

Mā was used as a land measure as well as a measure of weight. When it was used as a land measure, one *mā* was equal to .33 acre. In Rājarāja I's time one *mā* was equal to 128 *kuli* while under Kulōttunga I it was reduced to 100 *kuli*.⁹³ During the Chōla period one *mā* in Tanjavur was equal to 1/20 of a *vēli*.⁹⁴

Patti

Patti was also a measure of land. It was not as popular as the other land-measures. It seems that it was used in the Chittoor and Arcot districts. One of the inscriptions of the time of Kulōttunga I (1095–96 A.D.) from this temple refers to 25 *patti* of waste land⁹⁵ which was brought under cultivation. From a record (Melsevūr, Gingee taluk) of 1002–03 A.D.⁹⁶ it is known that one *patti* was equal to 1000 *kuli* of land. Thus *patti* is exactly half of a *vēli* of land. The above discussion helps us to calculate the ratio of the land measures thus:

One <i>mā</i>	=	100 to 128 <i>kuli</i>
2000 <i>kuli</i>	=	One <i>vēli</i> or 2 <i>patti</i>
One <i>vēli</i>	=	2 <i>patti</i>

Measures of capacity

Identical measures of capacity were used for measuring liquids as well as grains. According to the inscriptions of Śrikālahasti, the measures of capacity that were in use were *kalam* and *tūni*,⁹⁷ *nāli* and *ulakku*,⁹⁸ *alākku*,⁹⁹ *śevidu*,¹⁰⁰ and *tūmbu*.¹⁰¹ But the units vary from place to place. According to other epigraphs¹⁰² the generally prevalent denominations and their ratios are as given below:

5 <i>śevidu</i>	=	One <i>alākku</i> ¹⁰³
2 <i>alākku</i>	=	One <i>ulakku</i>
2 <i>ulakku</i>	=	One <i>uri</i>
2 <i>uri</i>	=	One <i>nāli</i>
8 <i>nāli</i>	=	One <i>kuruni</i>
2 <i>kuruni</i>	=	One <i>padakku</i>
2 <i>padakku</i>	=	One <i>tūni</i> or <i>kādi</i>
3 <i>tūni</i>	=	One <i>kalam</i>

Some of the names of liquid and grain measures viz., *Arumolidēvan-nāli*¹⁰⁴ and *Tirukkālattiudaiyāṇi-ūlakku* and *Sēviḍu* are mentioned in the inscriptions of the temple.¹⁰⁵ The measure *Arumolidēvaṇ-nāli* was adopted in the reigns of Rājēndra and Rājādhirāja.¹⁰⁶ The measures *Tirukkālattiudaiyāṇi-ūlakku* and *Sēviḍu*, obviously named after the god, were frequently used in the temple. The stipulated quantities of milk, curd and ghee to be supplied to the temple were measured with these standard measures.

Weights of gold

The weights of gold referred to in the epigraphs of the temple are *kalañju*, *kuṇri*, *kāṇi*, *mañjāḍi* and *mā*.¹⁰⁷

One <i>kalañju</i>	=	20 <i>mañjāḍi</i>	¹⁰⁸
One <i>mañjāḍi</i>	=	2 <i>kuṇri</i>	¹⁰⁹
One <i>kuṇri</i>	=	5 <i>mā</i>	
One <i>mā</i>	=	4 <i>kāṇi</i>	¹¹⁰

In one of the temple records mention is made of the weight called *kuḍinaikal* (also known as *kudi-nar-kal*)¹¹¹ The Chōla *māda* weighed just one *kalañju* by this *kal*.¹¹² Another weight mentioned in the inscriptions is *danmakkattalaikkal*.¹¹³ This term means the stone, which is of the exact weight concerned, used to ascertain the genuineness or otherwise of the weight by a neutral person.¹¹⁴ Most probably this unit was also carried from place to place.

Taxation

The Śrikālahasti inscriptions have much information for the study of taxation. According to the inscriptions the taxes were collected in cash or kind or both. The main source of income was from the land-tax. "Land was the mainstay of national economy and land-tax, collected in cash or kind, or as often happened in Cōla state by a judicious mixture of both methods, was the chief source of revenue."¹¹⁵ Various taxes mentioned in the inscriptions are tabulated below and an attempt is also made to explain them wherever possible. These tax terms are arranged in alphabetical order.

Name of the Tax	Probable meaning	Date (A.D)
<i>Adikārappon</i>	Customary payment made to an officer for stipulated period and is same as <i>Adhikāravarittanai</i> .	1223-24
<i>Appuvari</i>	Tax collected for water supply	1223-24
<i>Ettumati</i> ^{116 *}	Tax on exports	1532
<i>Invari</i>	Communal tax, payable in cash	1243-44
<i>Kadamarai</i>	A land tax	1223-24
<i>Kaṇakkappēru</i>	Tax for the maintenance of the village accountants	-do-
<i>Kānikkai</i>	Presents or customary payments made to kings and other officials.	1184-85
<i>Kolvari</i>	A tax in kind.	1223-24
<i>Mērāli</i>	A portion of grain given at threshing floor to certain village officers	-do-
<i>Mulladi</i>	Tax for clue in detection?	-do-
<i>Nalmāḍai-kānikkai</i>	A tax paid in cash	-do-
<i>Parai-irai</i>	A tax payable in cash, probably for tom-tom	1223-24
<i>Pattik-kāśu</i>	Tax for maintaining <i>patti</i> , the pen of sheep payable in coin	1184-85
<i>Pattipon</i>	Tax payable in cash on pen of sheep and land	1223-24
<i>Pādikāval</i>	Tax for police service	1223-24
<i>Puḷuguvari</i>	Fee for meeting the expense of coating Idol of god with civet	-do-
<i>Sārigai</i>	Toll Tax (tax on transport or caravan)	-do-
<i>Sekku-kadamarai</i>	Tax on oil presses and also known as <i>Sekki-irai</i> .	-do-
<i>Sillirai</i>	Minor-taxes	-do-
<i>Sōdi</i>	Quit-rent (also written as <i>jōdi</i>)	1230-31
<i>Sōrumattu</i>	Tax on slaughter house ¹¹⁷	1223-24
<i>Tari-irai</i>	Tax on loom	1184-85
<i>Tattārpāṭṭam</i>	Tax on metal workers	-do-

Name of the Tax	Probable meaning	Date (A.D)
Tīngalney	Ghee collected monthly	1223-24
Tukkānārkāñikkai ¹¹⁸	A levy to maintain standing army to face Muslim invasion	1382
Varippon	Special tax paid in cash	1230-31
Vettivari	Tax for the maintenance of labourers of public works in villages	-do-
Vettimutṭaiyal	Free food and labour on specified occasion	1184-85
Vēṇḍukōl	Fee for petition, also known as Vēṇḍukōlvāri	1223-24
Yirakkumati ¹¹⁹	Tax on imports	1532

The inscriptions of Śrikālahasti mention merely the names of the taxes gifted, but not the tax amounts. Hence, it is not possible to know the exact income of the temple from respective taxes.

A record of 1223–24 A.D. (Rājarāja III) from the temple registers the gift of a land including the income from different taxes by Vira Nārasingadēval to the deity.¹²⁰ In this inscription the taxes are mentioned as *nellāyam* and *ponnāyam* meaning in kind and cash respectively. The taxes to be paid in kind, i.e., in the form of paddy include *kaṭamai*, *pāḍikāval*, *sārigai*, *vettivari*, *kōlvari*, *appuvari*, *kaṇakkappēru* and *porrumai*. The taxes to be paid in cash include *naṭmādaikāñikkai*, *paṭṭippon*, *mulladi*, *mērāli*, *parai-irai*, *adikārappon* and *puḷuguvari*. Apart from these two groups the record also enumerates some taxes without indicating the class to which they belong. The taxes *tingalney* (ghee collected monthly) and *Sekku-kaṭamai* (tax on oil presses) are to be paid in respective kinds only. The record also mentions a few fines such as *paṭṭidañḍam* (a fine in order to get the cattle released from *paṭṭi*) and *kuṛram seydāraik kollumdañḍam* (fines on offenders) and other taxes like *sillirai*, *sorummattu* and *varippon*. It is stated that these fines and the taxes were to be paid in cash.

The literary meaning of *kaṭamai* is revenue or tax to be paid to the government in kind.¹²¹ The Chōla inscriptions specify the *kaṭamai* as a land-tax. An inscription from Vadavanpaṭṭi (Sivaganga taluk, Ramnad district)

dated 1325 A.D¹²² informs that the *kadamai* was to be collected at the rate of 3 *kalam* per *mā* of land yielding 40 *kalam*. It works out to the rate of 7.5%. *Pādikāval* was a tax for police services. In Chōla period each village had its own *kāval-kāran* (police-man) and he had to safeguard the properties of the people.¹²³

Irrigation

The region in and around Śrīkālaḥasti is totally dependent on rains and as such excavation of irrigation tanks became necessary to ensure uninterrupted water supply for agricultural purposes. That is why a number of tanks were already existing by the pre-Vijayanagar period itself. The Vijayanagara rulers also continued the activity of providing irrigational facilities with religious zeal, as evidenced by the inscriptions of Śrīkālaḥasti. There are 12 inscriptions which record the utilization of endowments made for food offerings to the deity Śrīkālaḥastisvara to better the irrigational facilities in the *dēvadāna* lands by way of effecting necessary repairs to the tanks. The details are tabulated below. It is interesting to note that the *sthānattār* (authorities) of the Tirupati and Tirumala temples also adopted similar measures in a big way during the medieval period. About 300 inscriptions coming from these temples bear ample testimony to this.¹²⁴ The following are from the Śrīkālaḥasti inscriptions.

Name of the tank	Nature of the work	Name of the builder	Date (A.D.)
-	Deepening	The temple authorities	1435 – 36
Mantiri-kuṭam	Repairing	-do-	1510-11
Urandūr tank	Improvement of the tank	-do-	1511
Kaṇṇili-ēri	Deepening	-do-	1514
Chittattūr-ēri	Digging pits	Chandrasēkhara	1517
Kaṇṇili-ēri	Improvement of the tank	Ayyan; Temple authorities	1531
Tondaimānārrur-ēri	Improvement of the tank	Temple authorities	1532

Name of the tank	Nature of the work	Name of the builder	Date (A.D.)
Tonḍaimānārrūrēri	Improvement of the tank	Temple authorities	1535
Kadangan-ēri	-do-	-do-	1536
Baśavāpuram-ēri	Deepening	-do-	1554
-	Repairing	-	1565
Talaiyāri-vēttu	Improvement	Temple authorities	1567

Reclamation of Waste Land

Two of the temple inscriptions refer to the reclamation of waste-land. A record of the reign of Kulōttunga I states that 25 *paṭti* of waste-land was brought under cultivation to provide more offerings to the god on Sundays, new moon days and on the days of *tirunūlīrupāḍi* festivals by the residents of Kannanallūr, a *dēvadāna* village in Poygai-nādu.¹²⁵ Another record belonging to the period of Rājarāja III states that Vira Nārasiṅgadēva Yādavarāya gifted land for providing food offerings and burning lamps for the deity.¹²⁶ The said land was a forest-land and hence it was ordained that the forest must be cleared off and the land was to be converted into wet and dry land. These instances, as well as utilizing the endowments made for a different purpose, for providing irrigational facilities, as referred to above, clearly indicate the keen interest evidenced by the temple authorities in bringing more and more land under cultivation so that the temple could be benefited by increased yields.

Land Value

A lone record belonging to the reign of Dēvarāya II¹²⁷ (1435 – 36 A.D.) mentions that the temple authorities received 400 *paṇam* from Chikkarasa, son of Mādiyarasar Ayyalu Pegadaiyār and agreed to keep the temple in good condition by effecting repairs. The record further states that the donated amount was equal to 100 *kuli* of land measured with the *dēvadāna* measuring rod (*dēvadāna alavukōl*). The cost of one *kuli* of land was four *paṇam*.

References

1. 173 of 1922; Dhūrjaṭi, *Srikālahastimāhātmyamu*, vv, 17 to 21.
2. *S.I.I.*, VIII, Nos. 502, 497.
3. *Ibid.* XVII, No. 327.
4. *Ibid.* No. 311.
5. *Ibid.* VIII, No. 500.
6. *Ibid.* No. 491.
7. The *shatkarmas* are *yajana*, *yājana*, *adhyayana*, *adhyāpana*, *dāna* and *pratigraha*.
8. 155 of 1922.
9. *Ibid.* No. 83.
10. *S.I.I.*, XVII, No.324.
11. 114 of 1922.
12. *Ibid.* No. 106.
13. *Ibid.* No. 89.
14. In Telugu they are called as 'mandāḍi'.
15. K.A.N. Sastri, *Cōlas* P. 588.
16. *S.I.I.*, XVII, No. 322.
17. *Ibid.* No. 315.
18. *Ibid.* No. 320.
19. *Ibid.* VIII, No. 478.
20. *Ibid.* No. 487.
21. This means 'shepherd'. Similar expression is found used in the same context in Telugu inscriptions also, wherein it is found as *kōnāri* (e.g. *golla Prōla kōnāri* i.e., *Prōla-Kōnāri*, the shepherd; *S.I.I.*, V, No. 1294, 1245 A.D.). The present Tamil form of this word is *Kōnār*.
- 22.a. S.S. Ramachandra Murthy, *Andhra Pradesh Dēvālaya Sāsana-samiksha*, (Tirupati, 1984), P. 22.
- 22.b. K.V. Ramesh (*et al*), *Svasti Śrī* (B. Ch. Chhabra Felicitation Volume), pp. 367 ff.
23. 144 of 1922.
24. *Ibid.* No. 131.
25. *Ibid.* No. 102.
26. *Ibid.* Nos. 156, 87.
27. *Ibid.* No. 176.
28. *Ibid.* No. 141.
29. *T.T.D.I.*, IV, Nos. 11, 142, *Ibid.* V, No. 46.
30. 141 of 1922.

31. *S.I.I.*, VIII, No. 475.
- 31.a. 149 of 1922.
- 31.b. K.A.N. Sastri, *Op.Cit.* P. 553.
32. *S.I.I.*, XVII, No. 327; K.A.N. Sastri, *Op.Cit.* PP. 613-624.
33. *S.I.I.*, VIII, No. 492.
34. 103, 108 of 1922.
35. 166 of 1924; K.A.N. Sastri, *Op.Cit.* P. 561.
36. *S.I.I.*, XVII, No. 305.
37. *Ibid.* No. 319; K.A.N. Sastri, *Op.Cit.* P. 614.
38. *S.I.I.*, VIII, No. 481.
39. 168 of 1922; K.A.N. Sastri, *Op.Cit.* P. 614.
40. *S.I.I.*, VIII, No. 473.
41. *Ibid.* No. 477.
42. *Ibid.* No. 467.
43. *Ibid.* No. 500; K.A.N. Sastri, *Op.Cit.* P. 616.
44. *S.I.I.*, XVII, No. 328.
45. *Ibid.* VIII, No. 473; K.A.N. Sastri, *Op.Cit.* P. 619.
46. *S.I.I.*, XVII, No. 327.
47. *E.G.L.*, *S.I.I.*, XVII, Nos. 318, 328.
48. *SITI*, III, Part-II.
49. *IPS*. No. 239.
50. *A.R.*, 1916, Part-II, Para.8.
51. *S.I.I.*, XVII, No. 328.
52. *SITI*, III, Part-II, EGL.
53. *S.I.I.*, XVII, No.328.
54. *Ibid.* No.331.
55. *A.R.*, 1920, Part-II, Para. 40.
56. 172 of 1916.
57. *ASSI*, IV, P. 88n.
58. *S.I.I.*, XVII, No. 328.
59. *SITI*, III, Part-II, EGL.
60. *S.I.I.*, XVII, No. 326.

The text mentions, 35 *kaļañju* yielding $5\frac{1}{4}$ *kaļañju*, p.a., at the rate of 2 *mā* per *kaļañju* per month. Here the rate of interest per *kaļañju* = 2 *mā* p.m.

35 *kaļañju* =?

Therefore, 35 *kaļañju* X 2 *ma* = 70 *mā* per month

Per year = $70 \text{ mā} \times 12 = 840 \text{ mā}$

$840 \text{ ma} = 5\frac{1}{4} \text{ ka}lāñju$

Therefore, One $ka\lañju = 840/5 \frac{1}{4} = 160 \text{ mā}$.

61. S.I.I., XVII, No. 305.
62. 241 of 1923; K.A.N. Sastri, *Op.Cit.* P. 614.
63. S.I.I., XVII, No. 319.
64. SITI, III, Part-II, EGL.
65. S.I.I., VIII, Nos. 481, 478.
66. *Ibid.* No. 492.
67. Cunningham, *Coins*, P. 52.
68. E.I., IX, P. 267; I.A., X, P. 189n 17.
69. E.I., XIII, P. 58.
70. 103, 108, 111, 112, of 1922.
71. *Ibid.* No. 168.
72. S.I.I., VIII, No. 474.
73. *Ibid.* No. 477.
74. *Ibid.* Nos. 467, 500.
75. 140 of 1912; A.R., 1913, Part-II, Para. 22.
76. 386 of 1919. In this inscription we find that 39 *pañam* are said to be equal to 4 *mādas* which means almost 10 *pañam* make one *māda*. For details see: D. Kiran Krant Choudary, "Numismatic Data from the Inscriptions of Śrīkālahasti", *Studies in South Indian Coins*, Vol. IV, 1995, PP. 117-121.
77. S.I.I., XVII, No. 327.
78. *Ibid.* Text line-2; *Pilavu paliceyā* is supposed to be one *pilavu* per *ka\lañju* per month.
79. *Ibid.* XVII, No. 314.

The interest on 6 *ka\lañju* of gold is $1\frac{1}{4}$ *ka\lañju* and one *mañjādi* per annum at the rate of a *kunri* per *ka\lañju* per month.

The rate of interest per one *ka\lañju* = One *kunri* p.m.

Therefore, for one year = $1 \times 12 = 12 \text{ kunri}$

$6 \text{ ka}lāñju = 6 \times 12 = 72 \text{ kunri}$.

The total interest according to the record is $1\frac{1}{4}$ *ka\lañju* and *mañjādi* per annum. (We know that one *ka\lañju* = 20 *mañjādi* and one *mañjādi* = 2 *kunri*, K.A.N. Sastri, *Op.Cit.* P. 624).

Therefore, $72 \text{ kunri} = \text{one } ka\lañju (40 \text{ kunri}) + \frac{1}{4} \text{ ka}lāñju (30 \text{ kunri})$ " One *mañjādi* (2 *kunri*)

One *kaļañju* = 40 *kunri*

For 6 *kaļañju* = 240 *kunri*.

The rate of interest = $72 \times 100 = 30\%$.

80. *S.I.I.*, XVII, No. 305.

81. *Ibid.* No. 320.

82. *Ibid.* No. 326.

35 *kaļañju* yielding 5 *kaļañju* per annum at the rate of 2 *mā* p.m.,

Therefore, $5\frac{1}{4} \times 100 = 15\%$.

83. *S.I.I.*, XVII, No. 310.

Also see, K.A.N. Sastri, *Op.Cit.* P. 624.

One *kaļañju* = 20 *mañjādi*

One *mañjādi* = 2 *kunri*

One *kaļañju* = $20 \times 2 = 40$ *kunri*

3 *kaļañju* = $40 \times 3 = 120$ *kunri*.

Interest for 3 *kaļañju* per year = 12 *kunri*

Therefore, 120 *kunri* interest per year = 12 *kunri*

P = 12 $\times 100 = 10\%$.

120

84. 142 of 1922.

85. *S.I.I.*, VIII, No. 475.

86. 193 of 1925 (Puñjai, Kidarangondan); 281 of 1910 (Tiruvadandai).

87. 144 of 1922; *S.I.I.*, XVII, Nos. 314, 325.

88. 140 of 1912.

89. Appadorai, *Op.Cit.* P. 785.

One *vēli* = 6.6 acres

One *mā* = .33 acre

One *kuli* = .0033 acre.

90. 86 of 1922.

91. Appadorai, *Op.Cit.* P. 410.

92. *S.I.I.*, III, No. 64.

93. Appadorai, *Op.Cit.* P. 405.

94. *Ibid.* P. 262n. 733.

95. 157 of 1922.

96. *S.I.I.*, XVII, No. 243; Text lines: 12, 13, 46.

97. *S.I.I.*, XVII, No. 328.(For details see: *E.I.*, XXVIII, PP. 217, 219, 220.

98. *S.I.I.*, XVII, Nos. 314, 310. The Tamil *nali* or *padi* was 108" cubic capacity.

99. *S.I.I.*, XVII, No. 319.

100. *Ibid.* VIII, No. 478.

101. *Ibid.* No. 470.

102. 360, 227, of 1930; 179 of 1915; 219 of 1921; 303 of 1901; 48 of 1904; 116 of 1923

103. *S.I.I.*, II, PP. 48, n5 and 75, nl and 2.
Appadorai, *Op.Cit.* P. 783.
One *nāli* = one *padi*, 108" cubic capacity
One *kuruni* = one *marakkāl* = ၏ cubic foot = 500 fluid ounces

104. *S.I.I.*, XVII, Nos. 314, 319, 325; 144 of 1922.

105. *S.I.I.*, IV, Nos. 643, 646
Ibid. VIII, Nos. 477, 478, 465, 467.

106. 401, 262 of 1921.

107. *S.I.I.*, XVII, Nos. 327, 328, 314, 326.

108. A.R., 1913, Part-II, Para. 12.

109. *Kunri* literally means a crab's eye.

110. *S.I.I.*, II, P. 65.

111. *Ibid.* XVII, No. 310.

112. 144 of 1925.

113. *S.I.I.*, XVII, Nos. 318, 300.

114. *SITI*, II, Part-II, EGL.

115. K.A.N. Sastri, *Op.Cit.* P. 520.

116. It is synonymous the Telugu word 'egumati'

117. *S.I.I.*, III, No. 142.

118. May be corrupt for *Tulukkanar-kāṇikkai*.

119. It is synonymous with the Telugu word 'digumati'

120. *S.I.I.*, IV, Nos. 648, 648a.

121. *SITI*, III, Part-II, EGL.

122. 39 of 1924; A.R., 1924, Part-II, Para – 38.

123. For details see, K.A.N. Sastri, *Op.Cit.* P. 533.

124. For eg., *TTDI*, Vol. I, Nos. 2, 5, 9, etc.
For details see, D.V. Narayana Reddi, *Tanks and Irrigation Canals in Andhra Country*, (unpublished M.Phil dissertation, Tirupati, 1985), PP. 121-148.

125. 157 of 1922.

126. *S.I.I.*, VIII, No. 499.

127. *Ibid.* No. 492.

Temple Layout

The location of the main and sub-shrines, *maṇḍapas* and other structures within the Śrikālahastiśvara temple complex are discussed below. The measurements of these structures are given and are also illustrated in the general ground plan (Fig.1). Like many other big temples in South India, the entire Śrikālahastiśvara temple complex was not built at one time but was the result of many centuries of growth and expansion. Hence it is essential to know the sequence of construction and probable date of each of the *prākāras* and structures therein. The epigraphs found engraved on respective structures help us in dating them with greater precision. In the absence of such epigraphs the structures are to be dated depending on their architectural styles, of course, with due caution.

Today the Śrikālahastiśvara temple is a vast complex consisting of many structures enclosed by many high and massive *prākāra* walls. However, it is difficult to determine the width and length of the complex as such because the *prākāra* walls could not be constructed in straight lines owing to the location of the temple between the hill on one side and the Suvarṇamukhī on the other (Pl. 1). The entire temple complex area works to about 7.5 acres. Since the hill on the eastern side and the meandering Suvarṇamukhī on the western flank the temple, all the *prākāras*, except the innermost and the second one, have walls on three sides only. However, at present only the innermost, second and third *prākāra* walls are completely seen, while the fourth is partly preserved and the fifth (outermost) *prākāra* is completely lost. A careful examination of the temple site leads us to surmise that there were only five *prākāra* walls.¹ The local tradition also confirms this. Here it may be noted that the location of the Krishṇadēvarāya *gopura* outside the extinct *prākāra* could itself be a proof for the existence of the outer (fifth) *prākāra*.

of which the *gōpura* must have formed a part. Further, there are some blocks of stones near the two ruined *maṇḍapas* which suggests that a *prākāra* wall existed there earlier. This may be considered as the fifth and outermost *prākāra*, where at present a number of private houses can be seen. The fourth *prākāra* wall is completely in ruins and very little of it can be seen on the northern and western sides. Further, the fourth *prākāra* wall is joined with the third *prākāra* wall on the northern side. Consequently on the northern side there are three open courtyards while there is only one open courtyard on the south. The third *prākāra* has walls on all the four sides. However, because of the projection of the hill on eastern side the wall is constructed only at the southern and the northern ends in line with the eastern wall of the second *prākāra*. The second *prākāra* wall is complete on all the four sides. However, due to the hill on eastern side, this wall is built adjoining the hill following its course, which is irregular. The above referred southern and northern tips of the third *prākāra* are joined to this second *prākāra* wall. It is very interesting to note that at some places the hillock was cut to facilitate the building of the wall. The main entrance to the temple is on the north. Since the Kailāsagiri is on the eastern side of the temple, the deity faces the Suvarṇamukhi on the west.

First enclosure:

The first *prākāra* comprises the main *garbhagṛīha* of the god Śrīkālahastiśvara ($23' \times 23'$) and an *antarāla* divided into two ($21' \times 23'$) and a *mukhamāṇḍapa* ($45' \times 35'$) (G.P.Nos. 76, 78, 78, 74).

The *garbhagṛīha* houses a *linga* within a square *pānavatṭam*. The *linga* is considered to be very sacred and is never touched. The *linga* is very unique in that it has the carvings of the spider (*Śrī*), a pair of elephant's tusks (*hasti*), an eye (obviously representing Kannappa) and the five hooded cobra (*kāla*), all connected with the legend regarding the origin of the name of the god Śrīkālahastiśvara and his benevolence towards his devotees. These carvings are from bottom upwards.

The ceiling of the *garbhagṛīha* is in *ashtakōṇa* design. There is a *dvitalavēṣara-vimāna* above the *garbhagṛīha*. The niches of the *garbhagṛīha* contain Brahmā in the north, Liṅgodbhavamūrti in the east and Dakshināmūrti in the south (Pls. 26, 25). The *antarāla* niches enshrine Durgā in the north and

Gaṇapati in the south (Pl. 28). On either side of the entrance of the *antarāla* are niches housing *dvārapālas*.

The *mukhamandapa* (G.P. No.74) (45'6" × 35') has six pillars in two rows. It is a closed hall with an entrance on the west, leading into the first *pradakshināpatha* or passage around the main shrine (G.P. No.75). This *pradakshināpatha* is a closed pillared verandah. There are sixteen pillars in all, of which seven each are on the south and the north and the remaining two in the west. In the ceiling portion of the *pradakshināpatha* and around the main shrine rectangular gaps are provided for ventilation. In the center of the *mukhamandapa* is the Nandi image facing the main deity (G.P.No.73). The *mukhamandapa* entrance is also guarded by life size *dvārapālas*. In front of this *mukhamandapa* are *balipīṭha* and *dhvajastambha* (G.P. No.70, 69).

The central shrine can be dated to the beginning of the 11th century, or a little earlier, on the basis of the many Chōla inscriptions found on its *adhisthāna*, wall portion and *kapōta*.² Among these epigraphs the earliest is dated in the 16th regnal year of Rājarāja I (1000 – 01 A.D.).³ On the basis of the inscriptions it can be inferred that the main shrine was either coeval with it or slightly earlier. The *antarālas* and the *mukhamandapa*, which were also probably constructed along with the main shrine, were completely renovated by Nāṭukōṭṭai Chēṭṭiār of Dēvakōṭa in 1912, which resulted in the total loss of their original architectural features. The first *prākāra* wall contains Chōla and Vijayanagara inscriptions. Among them the earliest belongs to the period of Rājarāja II, dated in his 6th regnal year (1152 – 53 A.D.).⁴

Second enclosure: (G.P. No.2B)

The second courtyard is also an enclosed one with only one entrance in the south. The second *prākāra* wall has as many as ninety inscriptions belonging to the Chōla and Vijayanagara kings. Of these, the earliest is dated in the 5th regnal of Rājadhirāja I (1022 – 23 A.D.).⁵ The inscription does not refer to the construction of the *prākāra*. But it is possible that it would have been built prior to the date of the inscription.

South gopura: (G.P. No. 58).

The entrance of the second *prākāra* is surmounted by a *gopura* gateway (Pl.11). The *gopura*, measuring 38'5" × 20'5", is built on a 4' high *adhisthāna*.

There is a porch-like *maṇḍapa* measuring 14' × 14" on either side of the *dvāra* of the gateway with pillars. The *dvāra* measures 29'5" × 10'5". This *gopura* is in line with the *dakṣiṇa-gopura* gateway (G.P. No. 43) and the distance is 274'. The *gopura* has the inscriptions of Achyuta and Sadāśiva of the Vijayanagara dynasty on the basis of which it can be concluded that it was constructed during the period of Achyuta, if not earlier.

The second enclosure has a long cloister with pillars running on all the four sides of its interior (G.P.No.63). The *maṇḍapas* of this courtyard were built in such a way so as to provide almost a rectangular pillared corridor (197.6" × 158'6" × 196' × 156'6") around the main shrine and the Dēvī shrine and connecting the south *gopura* (G.P.No.67). It also serves as the second *pradakṣiṇāpatha* and its width varies from 13'6" to 16'. It has a raised ceiling all over for providing ventilation.

In this courtyard a number of shrines and *maṇḍapas* are located. They are:

A Pillared hall: (G.P.No. 59)

In the southwest portion of the courtyard is a pillared hall, measuring 73.5" × 60' × 67" × 65'5".

Rooms: (G.P.No. 60).

To the south of the above pillared hall and abutting the southern inner second *prākāra* wall rooms were built for purposes like keeping different temple articles.

Utsavamūrti and *Vāhana* rooms: (G.P.No. 61, 62).

From south-west corner and unto the middle of the western inner courtyard there are compartments (rooms) abutting the *prākāra* wall and facing east. A long *vēdi* of 2'6" height passes through all the rooms upon which are placed the *ustavamūrtis* and *vāhanas*. The remaining part in the western courtyard also has a *vēdi* abutting the *prākāra* wall and appears like a pillar cloister. On this *vēdi* images of Gaṇapati, Kumāra, Vishṇu, many *lingas* and also of devotees like Kannappa are kept.

Nāṭarāja shrine: (G.P.No. 64)

To the left of the northwest courtyard and abutting the northern *prākāra* wall is a Nāṭarāja shrine with *garbhagṛīha* facing south. It is in line with the

west side corridor. The north side court yard also has a narrow *vēdi* on which there are bronze images of sixty-three Nāyanārs and Kṛishṇa, Bhīma, Arjuna, Nakula, Sahadeva and Draupadī of a very late date.

As already noted above, the second courtyard wall on the eastern side runs in a zigzag way following the contour of the hill and consequently the eastern courtyard becomes narrower towards the southern end. Abutting the east *prākāra* wall are many *liṅgas* placed on a high *vēdi*.

Kannappa shrine: (G.P.No.68A)

To the east of the Śrīkālahastiśvara shrine and very close to the east *prākāra* wall is a small shrine with *garbhagṛiha*. It houses Kannappa facing west. The walls of the shrine contain many Vijayanagara inscriptions, of which the earliest is dated in 1527 A.D.⁶ Hence this shrine can be dated to the 16th century.

Mṛityuñjayēśvara shrine: (G.P.No. 68)

This shrine is located in the southeast portion of the courtyard and is parallel to the south corridor. It faces west. This shrine has a *garbhagṛiha* with flat roof housing a *liṅga*. There are inscriptions of the Chōlas and Vijayanagaras on the base and walls of the shrine. The earliest of them belongs to the period of Kulōttunga III, dated in his 14th regnal year⁷ (1172 – 73 A.D.).

Kitchen: (G.P.No. 66)

To the south of the above shrine and abutting the southern *prākāra* wall is a large room, which serves as the temple kitchen. All inscriptions find engraved here belong to the period of Rājarāja III and the earliest is dated in his 8th regnal year⁸ (1224 – 25 A.D.).

Dakṣināmūrti: (G.P.No. 71)

A Dakṣināmūrti image is seen leaning against the south outer wall of the first *prākāra* and facing the south *gopura* entrance.

In the center of the second courtyard is a raised *vēdi*, which is almost rectangular (167' × 126' × 165' × 125'). On it are the shrines of Śrīkālahastiśvara and his consort, Jñānaprasunāmba. But originally the Śrīkālahastiśvara shrine probably was on a high platform. It seems that during the period of renovation the height of the *vēdi* was raised and was extended to facilitate the

construction of the Dēvī shrine at the same level of the main shrine. As a result of this almost all the inscriptions engraved on the lower portion of the first *prākāra* are built in. Further, since the *pradakshināpatha* around the main shrine was also raised to the same height as that of the *vēdi*, a part of the *adhiṣṭhāna* of the main shrine is now below the ground and not visible.

The Dēvī shrine, which is now on the same height as that of the main shrine, was completely renovated during 1912. Due to renovation the original architectural features of the shrine are lost forever. Though at present both the shrines of the god and goddess are on the same *vēdi*, a close study of the present structure seems to suggest that originally the shrine of the goddess was at a lower level than that of the main shrine. The Śrīkālahastiśvara shrine is on the southern side of the *vēdi* facing west while that of the goddess Jñānaprasūnāmba is on the northern side facing east.

A mandapa: (G.P.No. 72):

The shrines of the god and the goddess are connected by means of a *mandapa* which has 75 pillars arranged in five rows.

Jñānaprasūnāmba shrine: (G.P. No. 83)

The Dēvī shrine has a *garbhagṛīha*, an *antarāla* ($36'6 \times 24'$) and a *mukhamāṇḍapa* ($44' \times 33'$) (G.P.No. 83, 82, 80). However, unlike the *antarāla* of the main shrine its counterpart in the Dēvī shrine is not divided into two. Like the main shrine the Dēvī shrine is also surrounded by an enclosure, the only difference being that the entrance into the shrine is in the east. The *prākāra* of this shrine provides a closed *pradakshināpatha* ($10'6$ wide) around it. (G.P.No. 81) The *garbhagṛīha* is surmounted by a *dvitala sālā-sikhara*.

This shrine is connected to the corridor in the east by a passage ($17'10'' \times 23'$). Within the passage two images of a lion, one of the stone and the other of bronze, are placed facing the Dēvi (G.P.No. 79). Although there is no concrete evidence, either epigraphical or architectural, it may not be wrong to presume that the Dēvī shrine was originally constructed during the later Chōla period.

Sāyanagrīha: (G.P.No. 84)

Abutting the inner north wall of the *mukhamāṇḍapa* of the Dēvī shrine is a Sāyanagrīha. Except the *garbhagṛīha* of the Śrikālāhastiśvara shrine in the first enclosure and the shrines of Kannappa and Mṛityuñjayēśvara in the second courtyard all other shrines and *māṇḍapas* in the two *prākāras* had been completely renovated by Ramanathachetti, a Nāṭukōṭṭai Cheṭṭīār of Dēvakōṭa on 21-4-1912. As a result, the pillars found in these two courtyards do not belong to one particular period or type. Obviously this is due the fact that the renovators used already existing pillars as well as new ones chiseled out to replace the damaged ones.

Third courtyard: (G.P.No. 2A)

This open courtyard has four entrances on the northeast, north, west and southeast sides. Each entrance is surmounted by a *gopura* with a superstructure renovated recently. The third *prākāra* wall contains 57 inscriptions. Of them, only three belong to the Chōlas and all of them are dated in the 47th regnal year of Kulōttunga I⁹ (1116 – 17 A.D.) and the remaining inscriptions belong to the Vijayanagara period. In all probability the third *prākāra* wall can be dated to the later Chōla period (i.e., 12th century A.D.).

Bālajñānām̍ba gopura: (G.P.No. 12)

This *gopura* is located on the northeast side of the third *prākāra*. Now it is the main entrance into the courtyard and temple. It measures 33' × 26' at its base. The width of the *dvāra* is 10'8". This *gopura* does not have any special features because of its plain *adhiṣṭhāna* and wall (Pl. 42). The front portion of the *gopura* has a narrow *māṇḍapa* with four pillars surmounted with Chōla capitals. Erecting a wall in between the pillars has raised recently two small shrines. The right section contains an icon of Kumāra while the left enshrines a seated Gaṇapati. The doorjambs of the *gopura-dvāra* are simple without any decoration. The tower is in two *talas* surmounted by a *sālā-sikhara* with seven *kalaśas* of stucco. This *gopura* seems to be coeval with the *prākāra* wall (12th century).

A māṇḍapa: (G.P.No. 13)

Abutting the western side of the Bālajñānām̍ba *gopura* is a *māṇḍapa*, measuring 27'5" × 26' with sixteen pillars arranged in four rows (Pl. 14). The pillars are of typical Vijayanagara type.

Kumāra shrine: (G.P.No. 14)

To the north of the above *maṇḍapa* is another *maṇḍapa* on a raised platform with 20 pillars equally distributed in four rows. The front five pillars are of the Vijayanagara type. Each pillar has a pillaret and a lotus corbel. The remaining pillars are round in shape surmounted by capitals with their arms cut into angular projections so as to form a tenon-like projection. At the northern end of the *maṇḍapa* is a small shrine facing south and housing an image of Kumāra with his two consorts.

Śiva and Bālajñānāmba shrines: (G.P.No. 15)

To the left (south) of the Bālajñānāmba *gopura* is a square *maṇḍapa* of 33' divided into two sections. The front section has five pillars in a row having round shafts surmounted by lotus corbel capitals. The rear section is on a raised platform. It has twenty Chōla-type pillars in five rows. In the rear side there are two cells facing the west. They enshrine a *linga* and Bālajñānāmba respectively.

A *maṇḍapa*:

In the third courtyard there is another *maṇḍapa*, (90' × 15') to the east of the north *gopura* and to the west of the Kumāra shrine. It is built against the inner side of the north wall of the third *prākāra*. At present it is converted into a residential accommodation with many rooms.

Śivayya *gopura*: (G.P.No. 16)

This *gopura*, which is on the north side of the third *prākāra* wall, facing the north flowing Suvarṇamukhi river, is a modest structure. It measures 30'9" × 24' at base. The wall portion is plain and the superstructure is a modern one. The tower is in two sections and it is surmounted by a *sālā-sikhara* with seven *kalaśas* above.

Shrines built against the North wall of the Second *prākāra*: (G.P.Nos. 17, 18, 19, 20, 21)

There are five subsidiary shrines built parallel to the north wall of the second *prākāra* and are in the left side of the third enclosure. All these shrines are facing north. The first shrine near the Bālajñānāmba *gopura* has only the *garbhagriha*, enshrining a *linga*. It is surmounted by a *nagara-sikhara-vimāna*. There are big loose *dvārapāla* images on either side of the

shrine (Pls. 30, 31). The second shrine has only a *garbhagṛīha* with a flat roof and contains a seated image of Gaṇapati.

Śiva shrine: (G.P.No. 19)

The third structure is a simple one consisting of a low *garbhagṛīha* and an *antarāla* measuring 13' × 8'6". The *adhiṣṭhāna* is 2' 2" in height. The *vimāna* is in a single storey and is renovated recently. The *sikhara* is of the *vēśara* type. The doorjambs are simple and are devoid of any decoration. The *garbhagṛīha* enshrines a *liṅga*. This shrine seems to belong to the later Chōla period.

Another Śiva shrine: (G.P.No. 20)

The fourth one has yet another shrine with a low *garbhagṛīha* and an *antarāla* measuring 13' × 8'. The walls of the *garbhagṛīha* and *antarāla* are with simple pilasters. The *kapōta* is plain with *śīrṣhalalāṭa* gables. The doorjambs are also plain. The *garbhagṛīha* houses a small *liṅga*. There is no superstructure. It can be ascribed to the later Chōla period.

Pātālavighnēśvara shrine: (G.P.No. 21)

The last one in the series is an underground shrine housing an image of Gaṇapati at a depth of 25' below the ground level. This can be reached by a flight of steps numbering twenty-eight. It is said that the level of this underground shrine corresponds to that of the bed of the Suvarṇamukhi river.

Structures parallel to the west wall of the third *prākāra*:

Gurrapusāni *māṇḍapa*: (G.P.No. 22)

This *māṇḍapa* is actually situated in the northwest corner of the third *prākāra* facing east. It measures 33'6" × 24'6". The *māṇḍapa* is in two sections, one at the lower level and the other at higher level with a small cell built against its back wall. The front one measures 33'6" × 24'6". It has two rows of four pillars each with Vijayanagara capitals. The *māṇḍapa* has *cyma-recta* cornice. The rear portion has a *vēdi* which is 2' 6" high. This portion of the *māṇḍapa* has three rows of four pillars each. The faces of the blocks have sculptures like male and female devotees in various poses, Śiva-*liṅgas*, animal motifs, gods and goddesses. The typical Vijayanagara pillars enable us to date it to the 16th century.

Two-pillared *maṇḍapa*: (G.P.No. 23)

To the south of the above Gurrapusāni *maṇḍapa*, is an image of *āśinā-*
Gaṇapati facing the Bālajñānāmba *gopura*. This niche is provided with a
porch of two short pillars of the Vijayanagara type.

Sadāśivēśvara shrine: (G.P.No. 24)

In the western side of the third courtyard is a shrine dedicated to
Sadāśivēśvara facing east. It has a *garbhagṛīha*, an *antarāla* (10'2" × 6') and
a porch (9' 8"). The porch has four pillars with Chōla capitals. The *vimāna*
over the *garbhagṛīha* has been recently renovated. It has a single *tala* sur-
mounted by a *sikhara* of *nāgara* type. The *garbhagṛīha* enshrines a *linga*. It
can be assigned to the later Chōla period.

Maṇḍapas: (G.P.Nos. 25, 26, 27, 29)

To the south of the above-mentioned Sadāśivēśvara shrine and abutting
the west wall of the third *prākāra* are three continuous pillared *maṇḍapas*
with later additions (33' × 22', 26' × 55'6", and 48'10" × 26'10"). All these
maṇḍapas have Vijayanagara pillars with capitals. These *maṇḍapas* also have
cyma-recta cornice.

Nandi-*maṇḍapa*: (G.P.No. 28)

In the third courtyard, opposite to the above mentioned *maṇḍapas* and
abutting the west wall of the second *prākāra*, is a four pillared *maṇḍapa*
measuring 7'6" × 5'6". It houses a big Nandi facing the main deity through
a perforated window in the west wall of the second *prākāra* (Pl. 36). The
height of the *adhiṣṭhāna* of this *maṇḍapa* is 2'6". The pillars are of the
Vijayanagara type surmounted by *pushpapōtika* capitals.

Kumāra shrine: (G.P.No. 30)

Abutting the Tirumañjana-*gopura* of the third courtyard and to its north
is the Kumāra shrine facing east. It has a *garbhagṛīha* with a narrow closed
pradakshināpatha and a *mukhamāṇḍapa*. The pillars of the *mukhamāṇḍapa*
have round shafts surmounted by the Chōla type of capitals. The *adhiṣṭhāna*
and the wall portions are plain. The *garbhagṛīha* is surmounted by a four-
sided *sikhara* and a *kalāsa*. The *garbhagṛīha* houses an image of Kumāra with
six faces and riding a peacock. He has twelve hands. His two consorts are
standing on either side of him. It is also datable to the later Chōla period.

(east and north) sides. According to one of the inscriptions it was constructed by Kṛiṣṇadēvarāya in 1516 A.D.¹² The *maṇḍapa* stands on an *adhiṣṭhāna* of 5' height.

Kalyāṇa-maṇḍapa: (G.P.No. 34)

This *maṇḍapa*, which is also known as Achyutarāya-*maṇḍapa*, is located to the northeast of the Kṛiṣṇadēvarāya-*maṇḍapa* and to the west of the *nandi-stambha*. It is a sixteen pillared square *maṇḍapa* measuring 36' 6". The pillars are tall and are arranged in two squares one within the other. The outer square has twelve pillars and the inner one has four. In the *maṇḍapa* there are two types of pillars. All these pillars are crowned with *pushpa-pōti* capitals. The *maṇḍapa* has a *cyma-recta* cornice. On the faces of the rectangular blocks of the pillars are the sculptures of Naṭarāja, some of the ten *avatāras*, Brahmā, some aspects of Śiva, Kumāra, Kṛiṣṇa-*lilās* and *ashṭadikpālakas* (Pls. 20, 21, 22, 23).

A maṇḍapa: (G.P.No. 35)

To the north-west of the *kalyāṇa-maṇḍapa* is a *maṇḍapa* now converted into a room for booking office. All the four pillars of this *maṇḍapa* are of Vijayanagara type. There is a *cyma-recta* cornice and above is a row of *vylāvali*. The *maṇḍapa* is surmounted by a renovated single storeyed *vimāna* with a round *sikhara* and a *kalaśa* above.

Another maṇḍapa of similar type: (G.P.No. 36)

There is another four pillared *maṇḍapa* to the east of the Tirumañjana-*gopura* of the third *prākāra*. The pillars of the *maṇḍapa* are of Vijayanagara order. They have sculptures of gods and goddesses, devotees, animals, and decorative motifs. It has a *cyma-recta* cornice. A recently built superstructure in two storeys, surmounted by a *Sālā-sikhara*, surmounts the *maṇḍapa*.

Ashṭottara-śata-linga shrine: (G.P.No. 37)

To the east of the above-mentioned *maṇḍapa* and to the north of the *kalyāṇa-maṇḍapa* is a shrine of Śiva in the form of *liṅga*. This *liṅga* is interesting in that on it are carved 108 miniature *liṅgas*. The shrine is facing the Tirumañjana-*gopura*. It has a *garbhagṛīha* and a *mukhamāṇḍapa*. The latter has four pillars of the Vijayanagara order while the capitals are in Chōla style. There is a *cyma-recta* cornice.

The plan of the *garbhagṛīha* is peculiar. It has projections on its four sides. The wall portion is plain, but the upper portion is decorated with lotus petal design. The *vimāna* over the *garbhagṛīha* is in two *talas*, surmounted by a round *sikhara* with a *kalāśa*. The ceiling of the *garbhagṛīha* is arranged in an *ashtakōṇa* design. The *mukhamandapa* is also called as *gurukula-mandapa*. It is said that the temple priests built the shrine and the *mukhamandapa* during the 19th century.

Four tall pillared *maṇḍapa*: (G.P.No. 38)

This square *maṇḍapa* measuring 11' is located to the southeast of the *kalyāṇa-maṇḍapa*. It is raised on four tall Vijayanagara pillars. The facets of the rectangular blocks of the pillars are carved with sculptures like *Yoganarasimha*, *Āñjanēya*, *Dakshināmūrti* and a few devotees in different poses. The *maṇḍapa* has a *cyma-recta* cornice.

Four-high-pillared *maṇḍapa* (*kōṭa-maṇḍapa*): (G.P.No.39)

To the south of the above mentioned *maṇḍapa* and to the east of the *Krishṇadēvarāya-maṇḍapa* is a square four-high-pillared *maṇḍapa* measuring 14'10". This *maṇḍapa*, which is also called *kōṭa-maṇḍapa*, is raised on a high *vēdi* consisting of seven receding steps (Pl. 46). The *adhiṣṭhāna* of the *maṇḍapa* is 4' high. The four pillars are of the Vijayanagara order. On the faces of the blocks of these pillars beautiful sculptures like *Bhikshhātanamūrti*, *Nātarāja*, *Nṛitta-Gaṇapati* (Pl.27), *Virabhadra*, *Bhairava*, seated *Gaṇapati* and animal motifs and *gandharvas* are carved. The pillars are surmounted by lotus corbels. The ceiling of the *maṇḍapa* is adorned with lotus medallion. The *maṇḍapa* has a *cyma-recta* cornice on all sides. The *maṇḍapa* is surmounted by a single storeyed round *sikhara* with a row of *kūṭa*, *pañjara*, *sālā* series and a *kalāśa* above.

A *maṇḍapa*: (G.P.No. 40)

In the south-west corner of the third courtyard and to the south of the *Krishṇadēvarāya maṇḍapa* is a closed hall measuring 100' × 80' with only one entrance in the north. This *maṇḍapa* has a central rectangular opening space with a pillared corridor. The exact number of pillars cannot be ascertained now because the *maṇḍapa* is divided into rooms by constructing partition walls. In all probability it was earlier used as a place for free feeding.

Two-pillared *maṇḍapa*: (G.P.No. 23)

To the south of the above Gurrapusāni *maṇḍapa*, is an image of āśinā-Gaṇapati facing the Bālajñānāṁba *gōpura*. This niche is provided with a porch of two short pillars of the Vijayanagara type.

Sadāśivēśvara shrine: (G.P.No. 24)

In the western side of the third courtyard is a shrine dedicated to Sadāśivēśvara facing east. It has a *garbhagṛīha*, an *antarāla* (10'2" × 6') and a porch (9' 8"). The porch has four pillars with Chōla capitals. The *vimāna* over the *garbhagṛīha* has been recently renovated. It has a single *tala* surmounted by a *sikhara* of *nāgara* type. The *garbhagṛīha* enshrines a *liṅga*. It can be assigned to the later Chōla period.

Maṇḍapas: (G.P.Nos. 25, 26, 27, 29)

To the south of the above-mentioned Sadāśivēśvara shrine and abutting the west wall of the third *prākāra* are three continuous pillared *maṇḍapas* with later additions (33' × 22', 26' × 55'6", and 48'10" × 26'10"). All these *maṇḍapas* have Vijayanagara pillars with capitals. These *maṇḍapas* also have *cyma-recta* cornice.

Nandi-*maṇḍapa*: (G.P.No. 28)

In the third courtyard, opposite to the above mentioned *maṇḍapas* and abutting the west wall of the second *prākāra*, is a four pillared *maṇḍapa* measuring 7'6" × 5'6". It houses a big Nandi facing the main deity through a perforated window in the west wall of the second *prākāra* (Pl. 36). The height of the *adhiṣṭhāna* of this *maṇḍapa* is 2'6". The pillars are of the Vijayanagara type surmounted by *pushpapōtika* capitals.

Kumāra shrine: (G.P.No. 30)

Abutting the Tirumañjana-*gōpura* of the third courtyard and to its north is the Kumāra shrine facing east. It has a *garbhagṛīha* with a narrow closed *pradakshināpatha* and a *mukhamāṇḍapa*. The pillars of the *mukhamāṇḍapa* have round shafts surmounted by the Chōla type of capitals. The *adhiṣṭhāna* and the wall portions are plain. The *garbhagṛīha* is surmounted by a four-sided *sikhara* and a *kalaśa*. The *garbhagṛīha* houses an image of Kumāra with six faces and riding a peacock. He has twelve hands. His two consorts are standing on either side of him. It is also datable to the later Chōla period.

Tirumañjana-gōpura: (G.P.No. 31)

This *gōpura* gateway is on the western side of the third *prākāra* wall. It is known as Tirumañjana-gōpura since it is from here that a flight of steps leads to the river Suvarṇamukhi facilitating the water carrier to fetch water for the sacred bath (*tirumañjana*) of the god.

The *gōpura* gateway is built on a high platform. Its *adhiṣṭhāna* and walls are plain. The upper portion of the wall is decorated with lotus petal designs. The *kapōta* above the wall has *kīrtimukha* motifs and a row of *vyālāvali* above. The *dvāra* measures 27' × 9'. It consists of pillars with round shafts headed by Chōla capitals. The *adhiṣṭhāna* has five inscriptions, all belonging to the Vijayanagara period.¹⁰ It has a two storeyed *sikhara* with the series of *kūṭa*, *pañjara* and *sālā*. Though there are round pillars with Chōla capitals the remaining features in the *gōpura* and the Vijayanagara emblems at the bottom and also Kumāra and Gaṇapati in the middle of the front verticles of the *dvāra* on the western side indicate that it belongs to the Vijayanagara period.¹¹

Gaṇapati shrine: (G.P.No. 32)

To the south of the Tirumañjana-gōpura is a Gaṇapati shrine with a *garbhagṛīha* (12' × 12') and *mukhamāṇḍapa* (20'6" × 22'). The extended third *prākāra* wall serves as a closed *pradakṣināpatha* to this shrine. The pillars of the *mukhamāṇḍapa* have round shafts and capitals of the Chōla order. There is *cyma-recta* above the pillars. The *adhiṣṭhāna*, the wall portions of the *garbhagṛīha* and the *kapōta* are plain except for simple pilasters on the wall portion. In front of the *mukhamāṇḍapa* is another *māṇḍapa* having eight pillars with round shafts and Chōla corbels. There is a *cyma-recta* cornice above. It is also datable to the later Chōla period.

Krishnadevarāya-māṇḍapa: (G.P.No. 33)

This rectangular *māṇḍapa*, measuring 115' × 68", is situated near the Tirumañjana-gōpura and is connected to the west wall of the third *prākāra*. This *māṇḍapa*, which is facing north, (Pl.34) is popularly known as *nūru-kālla māṇḍapa* (100 pillared *māṇḍapa*) having more than a hundred pillars. The *māṇḍapa* is in two sections. The rear section (22' × 68') is closed on three (west-South and east) sides and the front section (93' × 68') is open on two

(east and north) sides. According to one of the inscriptions it was constructed by Krishṇadēvarāya in 1516 A.D.¹² The *maṇḍapa* stands on an *adhiṣṭhāna* of 5' height.

Kalyāṇa-maṇḍapa: (G.P.No. 34)

This *maṇḍapa*, which is also known as Achyutarāya-*maṇḍapa*, is located to the northeast of the Krishṇadēvarāya-*maṇḍapa* and to the west of the *nandi-stambha*. It is a sixteen pillared square *maṇḍapa* measuring 36' 6". The pillars are tall and are arranged in two squares one within the other. The outer square has twelve pillars and the inner one has four. In the *maṇḍapa* there are two types of pillars. All these pillars are crowned with *pushpa-pōtika* capitals. The *maṇḍapa* has a *cyma-recta* cornice. On the faces of the rectangular blocks of the pillars are the sculptures of Nātarāja, some of the ten *avatāras*, Brahmā, some aspects of Śiva, Kumāra, Krishṇa-*lilās* and *ashṭadikpālakas* (Pls. 20, 21, 22, 23).

A maṇḍapa: (G.P.No. 35)

To the north-west of the *kalyāṇa-maṇḍapa* is a *maṇḍapa* now converted into a room for booking office. All the four pillars of this *maṇḍapa* are of Vijayanagara type. There is a *cyma-recta* cornice and above is a row of *vyālāvali*. The *mandapa* is surmounted by a renovated single storeyed *vimāna* with a round *sikhara* and a *kalaśa* above.

Another maṇḍapa of similar type: (G.P.No. 36)

There is another four pillared *maṇḍapa* to the east of the Tirumañjana-*gōpura* of the third *prākāra*. The pillars of the *maṇḍapa* are of Vijayanagara order. They have sculptures of gods and goddesses, devotees, animals, and decorative motifs. It has a *cyma-recta* cornice. A recently built superstructure in two storeys, surmounted by a *Sālā-sikhara*, surmounts the *maṇḍapa*.

Ashṭottara-śata-linga shrine: (G.P.No. 37)

To the east of the above-mentioned *maṇḍapa* and to the north of the *kalyāṇa-maṇḍapa* is a shrine of Śiva in the form of *linga*. This *linga* is interesting in that on it are carved 108 miniature *lingas*. The shrine is facing the Tirumañjana-*gōpura*. It has a *garbhagṛīha* and a *mukhamāṇḍapa*. The latter has four pillars of the Vijayanagara order while the capitals are in Chōla style. There is a *cyma-recta* cornice.

The plan of the *garbhagṛīha* is peculiar. It has projections on its four sides. The wall portion is plain, but the upper portion is decorated with lotus petal design. The *vimāna* over the *garbhagṛīha* is in two *talas*, surmounted by a round *sikhara* with a *kalaśa*. The ceiling of the *garbhagṛīha* is arranged in an *ashtakōṇa* design. The *mukhamāṇḍapa* is also called as *gurukula-māṇḍapa*. It is said that the temple priests built the shrine and the *mukhamāṇḍapa* during the 19th century.

Four tall pillared *māṇḍapa*: (G.P.No. 38)

This square *māṇḍapa* measuring 11' is located to the southeast of the *kalyāṇa-māṇḍapa*. It is raised on four tall Vijayanagara pillars. The facets of the rectangular blocks of the pillars are carved with sculptures like Yōganarasimha, Āñjanēya, Dakshināmūrti and a few devotees in different poses. The *māṇḍapa* has a *cyma-recta* cornice.

Four-high-pillared *māṇḍapa* (*kōṭa-māṇḍapa*): (G.P.No.39)

To the south of the above mentioned *māṇḍapa* and to the east of the Krishṇadēvarāya-*māṇḍapa* is a square four-high-pillared *māṇḍapa* measuring 14'10". This *māṇḍapa*, which is also called *kōṭa-māṇḍapa*, is raised on a high *vēdi* consisting of seven receding steps (Pl. 46). The *adhiṣṭhāna* of the *māṇḍapa* is 4' high. The four pillars are of the Vijayanagara order. On the faces of the blocks of these pillars beautiful sculptures like Bhikshāṭanamūrti, Naṭarāja, Nṛitta-Gaṇapati (Pl.27), Virabhadra, Bhairava, seated Gaṇapati and animal motifs and *gandharvas* are carved. The pillars are surmounted by lotus corbels. The ceiling of the *māṇḍapa* is adorned with lotus medallion. The *māṇḍapa* has a *cyma-recta* cornice on all sides. The *māṇḍapa* is surmounted by a single storeyed round *sikhara* with a row of *kūṭa*, *pañjara*, *sālā* series and a *kalaśa* above.

A *māṇḍapa*: (G.P.No. 40)

In the south-west corner of the third courtyard and to the south of the Krishṇadēvarāya *māṇḍapa* is a closed hall measuring 100' × 80' with only one entrance in the north. This *māṇḍapa* has a central rectangular opening space with a pillared corridor. The exact number of pillars cannot be ascertained now because the *māṇḍapa* is divided into rooms by constructing partition walls. In all probability it was earlier used as a place for free feeding.

Siva shrines: (G.P.Nos. 41, 42)

To the east of the above-mentioned *mandapa* and to the north of the *Dakṣiṇa-gopura* of the third *prākāra*, are two Siva shrines of similar features. These are adjacent to each other facing east. Their *adhiṣṭhanas*, wall portions and *kapōtas* are plain. The renovated *vimānas* of both the shrines are in two storeys surmounted by round *sikharas* of the *vēsara* order (Pl. 43).

Dakṣiṇa-gopura: (G.P.No. 43)

The third courtyard has a *gopura* gateway in the south. This *gopura* gateway measures 38' × 29'. Its superstructure is completely renovated. It is in two storeys with *sālā-sikha* topped by seven *kalaśas*. The doorjambs of the *dvāra* are plain. The ceiling has a lotus medallion and a star in rotation. On the northern and southern sides of the *dvāra* is a *cyma-recta* cornice.

According to a tradition the *Dakṣiṇa-gopura* was built by Kulōttunga I.¹³ However, there is no epigraphical evidence in support of this. But the *gopura* has typical Chōla features. Number of inscriptions are found on the third *prākāra* of which only three belong to the Chōla period and all of them are dated in the 47th regnal year of Kulōttunga I. It may also be noted that all these three are found engraved near the *Dakṣiṇa-gopura*. The remaining inscriptions belong to the Vijayanagara period. On the strength of this evidence the *gopura* can be assigned to the later Chōla period.

Structures parallel to the east wall of the third courtyard and facing west:
Two *maṇḍapas* of similar features: (G.P.No. 44, 45)

To the north of the *Dakṣiṇa-gopura* is a *maṇḍapa* on a raised platform. This *maṇḍapa*, which measures 23' × 23', has sixteen pillars of the Vijayanagara style. The *maṇḍapa* has a *cyma-recta* cornice. Originally it was an open pillared *maṇḍapa* and now it is closed on three sides and behind it a shrine was built with brick and mortar recently.

To the right of the above discussed *maṇḍapa* is another *maṇḍapa* with similar features and measuring 23'10" × 23'10". These two *maṇḍapas* may be ascribed to the 16th century.

Siva shrine: (G.P.No. 46)

There is an independent Siva shrine to the north of the above described *maṇḍapas*. It measures 23' × 11' and faces west. It consists of an *antarāla* and

a *garbhagṛīha*. It has an *adhiṣṭhāna* of 2' 6" height. The walls are decorated with pilasters and niches surmounted by the Chōla capitals. The doorjambs are simple. The *garbhagṛīha* houses a *liṅga*. The superstructure is completely dilapidated. The features indicate that it belongs to the later Chōla period.

A ruined *maṇḍapa*: (G.P.No. 47)

There is a ruined *maṇḍapa* measuring 77'6" × 58', to the right of the above shrine. It is also built on an elevated platform of 4' 8" height but its *adhiṣṭhāna* is plain. Now there are only thirty-eight pillars intact. These pillars are of the Vijayanagara style.

Śiva shrine: (G.P.No. 48)

Further to the right of the ruined *maṇḍapa* is a separate shrine for Śiva facing west. It measures 25' × 20" and consists of a *garbhagṛīha*, an *antarāla* and a *mukhamāṇḍapa*. The *mukhamāṇḍapa* has a 4' 6" high *adhiṣṭhāna*. The *maṇḍapa* has twelve pillars in three rows. Of the pillars of the front row the central two have *vyāla* brackets and the corner ones have a single pillar each. Each of the eight remaining pillars has a lower rectangular block with *nāgabandha*, two square blocks and an octagonal shaft in between them. On the face of these pillars, sculptures of gods and goddesses, devotees, musicians and animal motifs, etc., are found. The *mukhamāṇḍapa* is closed on three sides and has a *cyma-recta* cornice. It seems that at a later stage the front portion of the *maṇḍapa* was also closed and an entrance was provided in the middle into the *maṇḍapa*. The *adhiṣṭhāna* and wall portions could not be seen because of the later constructions around it. The *garbhagṛīha* houses a *liṅga*. The roof is flat.

Śiva shrine: (G.P.No. 49)

By the northern side of the above mentioned Śiva shrine is another Śiva shrine measuring 20' × 23'. It consists of a *garbhagṛīha* and a *mukhamāṇḍapa*. The latter is on a raised platform measuring 3' in height. The *maṇḍapa* has altogether eight pillars. Of them four pillars are in the front side in a row and the remaining are in the center of the *maṇḍapa* in a square of 10' × 10'. The *maṇḍapa* is closed on three sides, with the walls of the shrines built on its either side. The ceiling of the *maṇḍapa* within the central square is arranged in an *ashtakōṇa* design (a square in rotation or square cut into another square of same size). The ceiling is adorned with creepers and lotus

flowers while the center of the ceiling is adorned with a beautiful medallion. The faces of the pillars have sculptures like female figures holding chāmaras, pādukas and paying obeisance and also some decorative designs. The capitals have angular tenon-like projections. The *garbhagṛīha* houses a *linga*. The exterior portions of the *garbhagṛīha* could not be seen. The *mukhamāṇḍapa* has a flight of steps on the west flanked by two elephants (Pl. 35). It is datable to the later Chōla period.

A third Śiva shrine: (G.P.No. 50)

This shrine is located to the east of a *nandi-stambha* and to the right of the above discussed Śiva shrine. It measures 15'6" × 9'10" and consists of a *garbhagṛīha* and an *antarāḷa*. The wall portion is adorned with pilasters surmounted by Chōla corbels and the niches are surmounted by *makara-toranas*. The *kapōṭa* has *kirtimukha* motifs. The doorjambs of the *antarāḷa* are beautiful with creeper and lotus petal designs. The lintel contains the Gajalakshmi motif. There is a four-sided *sikhara* of *nāgara* order above the *garbhagṛīha*.

Balarāmēśvara shrine: (G.P.No. 52)

To the south of the *gopura* gateway of the second enclosure is a shrine dedicated to Balarāmēśvara. This shrine, which measures 15' × 10'6", has a *garbhagṛīha* and an *antarāḷa*. In all aspects this shrine resembles the above discussed one. The *garbhagṛīha* houses a *linga* within the circular *pānavatṭam*. The *sikhara*, which is renovated, is round in shape and of the *vēṣara* order.

A *māṇḍapa*: (G.P.No. 51)

In between the above discussed two shrines is built a *māṇḍapa*. It has two pillars of Vijayanagara type in the front and the walls, which are on the other three sides, support the *māṇḍapa*. In the back (east) wall a niche is provided for housing an image of Āśina-Ganapati.

Śiva shrine: (G.P.No. 53)

To the east of the above mentioned two Śiva shrines and the *nandi-stambha* is a very recent Śiva shrine built on a high level ground of the hill. It is also facing west. It consists of a *garbhagṛīha*, an *antarāḷa* (12'6" × 18') and a *mukhamāṇḍapa* (24'6" × 10'6"). The *adhiṣṭhāna* is plain. The *mukhamāṇḍapa* has eight pillars in two rows. The *mukhamāṇḍapa* is closed on its three sides. The wall portion is plain. The *garbhagṛīha* is surmounted by an ēkatala-

vimāna with a round *sikhara* of *vēsara* order. It houses a *liṅga*. According to tradition it was constructed by local zamindars.

Nandi-maṇḍapa: (G.P.No. 55)

In the third courtyard and in front of the south *gōpura* of the second *prākāra* is a square four-pillared *nandi-maṇḍapa* measuring 4' 10". The pillars are shorter, measuring only 3' 4" high. In the *maṇḍapa* is a small *nandi* (Pl.11).

Nandi-stambha: (G.P.No. 57)

Generally free standing pillars having monolithic shafts are found in front of the Vijayanagara temples. The same practice is found in the Śrīkālaḥastiśvara temple also. In front of the Vijayanagara *gōpura* gateway, which is the only entrance into the second courtyard and to the south of the *nandi-maṇḍapa*, is a *nandi-stambha* (Pl.11). It is provided with a square *vēdi* measuring 10'. It has an *adhiṣṭhāna* of 6' high. The *adhiṣṭhāna* has a broad *paṭṭa* with a creeper design, another *paṭṭa*, *mahāpadma-paṭṭika* and wide *gaṭa* cut into square compartments by using small pilasters which have floral and creeper designs. At four corners of the *gaṭa* is a pair of elephants sculptured in frontal attitude as if they are bearing the weight on their backs. The *gaṭa* portion is surmounted by a *kapōta* decorated with a garland and *kīrtimukha* motifs. It is followed by a *paṭṭa* and a *padma*.

The lower section of the shaft upto 5' is rectangular in shape. On the facets of the rectangular shaft are the sculptures like seated Vishṇu holding *śaṅkha* and *chakra* in his hands, Lakṣmī in the *sukhāsina* pose, a standing *nandi* and an unidentified seated female figure holding a lotus in each of her two hands. The remaining portion of the shaft upto the circular projecting neck has a tapering polygonal shaft. The circular neck of the shaft is surmounted by a square *phalaka* having a lotus-like section below. Above the *phalaka* is a small-seated *nandi*.

Fourth courtyard: (G.P.No. 2)

As already mentioned the fourth *prākāra* wall is completely in ruins and very little of it can be seen on the northern and western sides. The entrance to the temple and to the fourth courtyard is on the northern side.

Bhikshala-gopura: (G.P.No. 3)

The entrance to the fourth courtyard is surmounted by a *gopura* called *Bhikshala-gopura* (Pl.4). This *gopura* is 45' 4" in length and 43' 8" in width at its base. The *dvāra* is 10' 4" in width and 43' 4" in length. The doorjambs are plain but for the Vijayanagara emblems. The pyramidal brick superstructure is recently renovated. It has four *talas* and is surmounted with a *sālā-sikhara* with eleven *kalasas*. The pilasters and the wall on either side of the *dvāra* contain many Vijayanagara emblems and two inscriptions¹⁴ belonging to the period of Krishnadēvarāya.

These evidences help us to ascribe the *gopura* to the Vijayanagara period and it may be coeval to the period of Krishnadēvarāya or a little earlier.

Kāśiviśvēśvara temple: (G.P.No. 7, 8)

Inside the fourth enclosure and a few yards to the southwest of the *Bhikshala-gopura* is the Kāśiviśvēśvara temple. This shrine and that of Annapūrnādēvi are enclosed within a separate compound wall (G.P.No. 6). It has an entrance in the east surmounted by a *gopura*. The *gopura* at its base measures 20' × 30'. It is extended by 4' in the front to form a porch. The porch measures 4' × 16'. It has four pillars, two on each side of the *dvāra*.

Beyond the *gopura* gateway, is the Kāśiviśvēśvara temple. It has a *garbhagṛīha*, two *antarālas* and a long *māṇḍapa*. Each of the exterior walls of the *garbhagṛīha* is decorated with pilasters and niches. Dakṣiṇāmūrti, Vishṇu and Brahmā are found in the south, west and north niches of the *garbhagṛīha* respectively. The pilasters have semi-circular *pōtika* capitals. Each of the walls of the two *antarālas* is decorated with pilasters and a plain niche. The north niche enshrines the figure of Durgā (Pl. 19) whereas the south one is empty at present. The *māṇḍapa*, measuring 31' × 40', is walled on all sides and has an entrance in the front (east) wall. Its sidewalls are decorated with pilasters surmounted by a *makara-torana*. The front wall has pilasters on either side of the entrance. Loose icons of Kumāra, Virabhadra, Gaṇapati and Durgā are found inside the *māṇḍapa*. The *garbhagṛīha* enshrines a *liṅga* on a low *vēdi*. Above the walls there is a flat *kapōta* with *kūḍu* motifs and a row of *makaras*. Originally the *garbhagṛīha* has a *vimāna* on a square plan but with a circular *sikhara*. It has plain arches on its cornice and prominent *kōshṭhas*, *kūṭa* and *pañjara* series. The *grīva* figures are housed in well marked niches

with the arches whose central openings are less wide.^{14a} These features enable us to place this shrine some time towards the end of the 12th century. The *vimāna* is very recently renovated (Pl. 2).

Annapūrnā Dēvī shrine:

In the northwest side of the *prākāra* and adjacent to the Kāśīviśvēśvara temple is the Dēvī shrine. It has a *garbhagṛīha*, *antarāla* and a low open *maṇḍapa*. The low *maṇḍapa* is 15'4" × 16' 10" × 6'. It has two rows of four pillars each with round shafts and typical Chōla capitals. The corner pillar capitals have *pushpa-pōtika* on the bottom side. Above the pillars is a cornice. The shrine has an āyatāsra-*vimāna* of the ēkatala type. The *garbhagṛīha* and *antarāla* measure 17'6" × 12'. The *garbhagṛīha* has the icon of the standing Dēvī. The features of the shrine help us to date it to the 12th century.

Maṇḍapas: (G.P.Nos. 10, 11)

To the south of the Kāśīviśvēśvara-*gōpura* is a *maṇḍapa* measuring 20' × 28'. At present it is being used as a cloakroom for the use of the pilgrims. To the southwest of the above *maṇḍapa* and at a distance of 130' and to the left (outer) of the Bālajñānāmba *gōpura* is a *maṇḍapa* measuring 32' × 26'. At present it is used as the office of the Executive Officer of the temple.

Fifth (outer most) courtyard:

As already noted the fifth *prākāra* is completely lost. Now the Krishṇadēvarāya-*gōpura* stands as an independent structure, which once formed a part of the *prākāra*.

Krishṇadēvarāya-*gōpura*: (G.P.No. 1)

The Krishṇadēvarāya-*gōpura* is a tall *gōpura* (Pl.2), located a few yards away from the northwest of the *Bhikshala-gōpura* of the fourth courtyard. At present it is independent from the main temple because of extinction of the fifth *prākāra* wall. It is in excellent state of preservation. The *gōpura* at its base measures 71' 9" in length and 64' 2" in width.

The *gōpura* gateway is provided with ornate rectangular doorway measuring 64' 2" × 14' 7" × 29'. The brick superstructure is in six storeys and surmounted with barrel-vaulted roof. There are nine stone *kalaśas* at the top.

According to the epigraphical evidence this *gopura* was constructed by Krishṇadēvarāya in 1516 A.D.¹⁵

Outlining the probable sequence of construction under six stages we can conclude the above discussion on the evolution of the structures of the temple.

Stage I

The temple had been the subject of songs by Nāyanārs of the 7th century A.D. in *Dēvāram*.¹⁶ During this period (7th to 9th centuries) the temple was perhaps constructed with perishable material. There are neither structural remains nor epigraphical evidences belonging to this period.

Stage II

This stage is marked by the main *garbhagṛīha* (G.P. No. 76), its compartments and also the first and second *prākāras*. The main shrine can be ascribed to some time at the beginning of the 11th century or a little earlier, on the basis of the many Chōla inscriptions found on its *adhishthāna*, wall-portion and *kapōta*. The *antarālas* and the *mukhamandapa* (G.P. Nos. 77, 78, 74) were also probably constructed along with the main shrine.

Third Stage

This stage is marked by the development of the temple into a bigger complex, which took place sometime around the early 12th century, i.e., during the period of Kulōttunga I and his successors. The third *prākāra* with its Bālajñānāmba-*gopura* and Dakṣiṇa-*gopura* was built during this period. It is possible that the Jñānaprasūnāmba shrine was also built during the 12th century. Many sub-shrines like those of Mrityuñjayēśvara, Bālajñānāmba, Kāśivisvēśvara and Annapūrnādēvī and many small shrines of Śiva (G.P.Nos. 19, 20, 24, 46, 49, 50, 52), Kumāra (G.P.Nos. 14, 30), Gaṇapati (G.P.No. 32) and kitchen (G.P.No. 66) were built during the same later Chōla period. It is not improbable that the small shrines, each of which houses a small Śivaliṅga, are commemorative in nature and are the *samādhis* of some distinguished Śaiva saints.

Fourth Stage

Subsequently during the Vijayanagara period various structures were built within these three *prākāras* and also were added one *gopura* to the second

prākāra, (south *gopura*) (G.P.No. 58) and two to the third (G.P.No. 31). Many *maṇḍapas* (G.P.Nos. 22, 23, 25, 26, 27, 29, 28, 33, 34, 36, 39, 40, 44, 45, 47, 51, and 55), a *nandi-stambha* and a *nandi-maṇḍapa* were also erected during this period.

The fourth and fifth *prākāras* as well as the *bhikshala-gopura* and *Kṛishṇadēvarāya-gopura* came up during this period.

Fifth Stage

During the 19th century the *gurukulas* constructed a shrine with a *maṇḍapa* (G.P.No. 37). A Śiva shrine (G.P.No. 53) was also built during the same period by the zamindars.

Sixth Stage

The sixth and final stage is marked by a thorough renovation by the Nāṭukōṭṭai Chettiyārs. They renovated the first and second *prākāras* and almost all the structures and built granite *maṇḍapas*. Unfortunately in the zeal of renovation the Nāṭukōṭṭai Chettiyārs did not make any effort to preserve the then existing architectural features.

References

1. Earlier scholars opined that there were only three *prākāra* walls and they considered the *Kṛishṇadēvarāya gopura* as an isolated structure. But this is not convincing because the reason for constructing such a mammoth *gopura* in isolation cannot be explained. Further, the epigraphical evidence for the construction of this *gopura* shows that it was constructed at the outermost entrance (SII, VIII, No. 495).
2. SII, XVII, Nos. 327, 328, 325, 322, 326, 324, 329, 313, 314, 315, 305, 309, 308, 306 and 310.
3. *Ibid.* No. 323.
4. *Ibid.* VIII, No. 488.
5. 125 of 1922.
6. 160 of 1922,
7. SII, VII, No. 474.
8. SII, IV, 648.
9. 171, 172, 173 of 1922.
10. 182, 184, 183 of 1922 and 152 – 153 of 1924.
11. Contra; Dr. V.K. Rao, *Op.Cit.* p. 111.
12. SII, VIII, No. 495.

13. N. Ramesan, *Temples and Legends of Andhra Pradesh*, Bombay, 1962.
14. *SII*, Vol. IX, No. 489; 150 of 1924.
14. a. M. D. Sampath, *Op.Cit.* p. 206, pl. 17.
15. *SII*, VII, No. 495.
16. For details see: Legendary Accounts, *supra*.

Architecture

In the following pages an attempt is made to discuss various structural details of the temple and its components. Such a detailed study is important particularly because the temple represents different architectural features and patterns of different periods, viz., Chōla and Vijayanagara. In the previous pages the structures of the temple are dated on the strength of epigraphs wherever available and on the basis of architectural details in the absence of such relevant epigraphical data. Already six stages are noticed in the development of this temple complex. The first stage, due to the absence of structural remains and the fifth and sixth (last) stages which belong to the post-Vijayanagara period, are not discussed. As already mentioned the temple once had five *prākāras* and among them the first *prākāra*, which has the main shrine of the god Śrikālahastīśvara, is the earliest.

First enclosure:

The shrine of Śrikālahastīśvara consists of a square *garbhagṛīha*, an *antarāla* (divided into two) and a rectangular *mukhamāṇḍapa* in the axial line. The features of the *garbhagṛīha* and *antarāla* clearly suggest that the former is the original structure while the latter is a new one built after demolishing the original one, which must have fallen into disrepairs. Both the *garbhagṛīha* and *antarāla* are on the same *adhiṣṭhāna* which has an *upāna*, a broad *paṭṭa*, a *tripaṭṭa-kumuda*, a *gaṭa* cut into compartments and an *ālinganapatti*. The wall portion of the *garbhagṛīha* part on the three sides is decorated with pilasters surmounted by the Chōla type of corbels without angular projections. The niches are surmounted by *makara-tōraṇas*. Each pilaster consists of a rectangular base, octagonal shaft, *kalāsa*, *padma* and a square *phalaka* (Pl.13). The *antarāla* niches are surmounted by *simhalalāṭa-makara-tōraṇas*. The upper portion of the wall has a row of dwarfs. The *kapōta* has *simhalalāṭa* gables.

Above the *kapōta* is a band of *vyālāvali*. The *garbhagṛiha* and *antarāla* are provided with a *pranāla* on the northern side at the level of the *tripatṭakumuda*.

The doorjambs of the *antarāla* are adorned with creeper motif and the lintel with the Gajalakshmi motif. The *antarāla*, which, as mentioned already, is divided into two parts, has the Kannappa image in its rear half facing south. The *dvāras* of the *antarāla* and *garbhagṛiha* are plain.

Vimāna

The cubical or the *samachatusra-garbhagṛiha* has a *dvitala-vimāna* of the *vēsara* (circular) type. It is square upto the second *tala*. Each *tala* contains *pañjara* and *sālā* series. Above the second *tala* is a *phalaka* containing *nandis* in each of the four corners. There is circular *grīva* surmounted by a dome-like *sikhara* over the second *tala*. The four central sides of the *grīva* are adorned with *kōshṭhas* surmounted by a prominent *kirtimukha*. On the *sikhara* is the *kalāsa*. The *vimāna* is constructed with lime and brick.

Second enclosure:

The second courtyard has only one entrance in the south surmounted by a *gōpura* gateway of the Vijayanagara period (Pl. 11).

South *gōpura*: (G.P.No. 58)

On either side of the *dvāra* of the gateway is a porch with five pillars. This porch has an *upāna*, broad *paṭṭa*, another *paṭṭa*, *adhaḥpadma*, wide *gala* cut into compartments and *kapōta* adorned with garland and the *kirtimukha* motifs. On either side of the gateway is a *maṇḍapa* containing three pillars in front and two in the sides. All the pillars have Vijayanagara capitals. These pillars are of the following types:

- a) Pillar with *vyāli* bracket
- b) Pillar with three pillarets projecting
- c) Pillar with one pillaret projecting

There is a *cyma-recta* cornice above the pillars decorated with the *kirtimukha* motifs. The *adhiṣṭhāna* of the gateway has the following members seen above the level of the *vēdi* of the porch: a *gala* cut into compartments containing sculptures of animals and human beings, *kapōta* adorned with *kirtimukha* motifs, a *paṭṭa* consisting of *vyālāvali*, a broad *paṭṭa*, *adhaḥpadma*, recess,

ūrdhvapadma, vṛittakumuda, another adhaḥpadma, gaṇa cut into compartments, another ūrdhvapadma, projecting paṭṭa, third adhaḥpadma, another gaṇa cut into compartments, fourth ūrdhvapadma, and ālinga-paṭṭika. The wall portion is adorned with pilasters surmounted by capitals with *pushpa-pōtikas* and niches surmounted by *kirtimukha-makara-toranas* with a human head inside. The upper portion of the wall is decorated with lotus petal design. The tower over this gateway is a brick structure of the *dvitala* type with *kūṭa, pañjara* and *sālā* series. It is surmounted by a *sālā-sikhara* with seven *kalasas*. The *dvāra* measures 29'5" × 10'5". The doorjambs on either side of the *dvāra* and lintel are decorated with prominent meandering floral creeper and miniature sculptures within its circles. On the bottom of the doorjambs of either side is a graceful female figure standing on a *makara* and holding a creeper (Pl. 32).

All the *maṇḍapas* and pillared cloisters around the corridor have common *adhiṣṭhāna* of 3' 6" height with different parts like *paṭṭa, another paṭṭa, adhaḥpadma, gaṇa* cut into compartments, *kapōta* ornamented with simple gables. The pillars facing the corridor are composite ones like (a) the pillar with *vyāli* and rider brackets (b) pillar with pillarret (c) pillar with a horse rider (Pl.16) and (d) pillar with attached pillarrets. The peculiarity of the pillars found in this courtyard is that they do not belong to any particular period or type. This is due to the reconstruction taken up by Rāmanātha Chetty, a Nāṭukōṭṭai Chettīar of Dēvakōṭa on 21-4-1912. At that time the renovators used already existing pillars and also new ones chiseled out to replace the damaged ones.

To raise the height of the ceiling of the corridor, around the main shrine and the Dēvi shrine the capitals are repeated above the ceiling of the *maṇḍapas*. Above the capitals seated lions are shown as if they are bearing the whole weight of the raised roof on their backs. The capitals have prominent *pushpa-pōtikas*.

In the southwest portion of the courtyard is a pillared hall. All the pillars, except the outer ones by the side of the corridor, are of a simple type. Each pillar of this type comprises a base, rectangular block with *nāga-bandhas*, polygonal section with octagonal central band, a square block, another polygonal section also with octagonal band and another square block at the top. The

faces of the blocks of the pillars have sculptures of gods and goddesses, animals and human beings, etc. The capitals of these pillars are of different types. Some of the capitals have lotus corbels, lotus corbels with pointed *pushpa-pōtika* and the Chōla corbels with tenon-like projection.

Jñānaprasūnāmbā shrine: (G.P.No. 83)

The *garbhagṛīha* and *antarāla* of the Dēvī shrine are built on a common *upapīṭha* which has an *upāna*, *adhaḥpadma*, and *gala* cut into compartments, *ūrdhvapadma*, and projecting *paṭṭa*. The *adhisthāna* has *paṭṭa*, *adhaḥpadma*, *vṛittakumuda* with central ribbon-like cutting running all through, *gala* cut into compartments, *kapōta* with *kirtimukha* motifs, a row of *vyālāvali* above, another *gala* cut into compartments, *ūrdhvapadma* and *āliṅga-paṭṭika*. The wall of the *antarāla* and *garbhagṛīha* has series of projections and recesses (Pl. 6). The wall portion is adorned with pilasters surmounted by lotus corbels and niches surmounted by *sālā-sikhara*s. In each recess portion of the wall are two pilasters surmounted by a *sālā-sikhara*. The niches are empty. The upper portion of the wall is decorated with lotus petal designs. Above it is a *kapōta* adorned with *kirtimukha* motifs with a replica of a shrine inside. Above the *kapōta* are *simhamukhas* and seated lions. The *garbhagṛīha* is provided with a *simhamukha-praṇāla* in its north wall (Pl. 29).

The *dvāra* of the *antarāla* contains a projection with two pilasters and a recess with a niche provided with two pilasters on either side. The pilasters are surmounted by miniature *vimānas* on either side of the entrance. There is a Gajalakshmi motif on the upper front portion of the *dvāra*. The *dvāra* of the *garbhagṛīha* also contains a projection with two pilasters on either side. The *garbhagṛīha* houses a standing image of Pārvatī in the form of Jñānaprasūnāmbā.

The *vimāna* of this shrine is of *dvitala* type canopied by a *sālā-sikhara*, normally found on the top of the *gopura* gateway. Each *tala* of the *vimāna* is adorned with *karṇa-kūṭa-kōshṭhas*, *bhadra-sālā-kōshṭhas*, *nētra-kōshṭhas* and *kshudra-kōshṭhas*. The sides of the *sālā-sikhara* are adorned with huge *chaitya* arches with *simhalalāṭa* gables. It is also constructed with lime and brick.

Third courtyard:

Almost all the shrines in this courtyard belong to the later Chōla period. They are simple, small and low structures. However, most of the *māṇḍapas*

are built during the Vijayanagara period. Some of the *maṇḍapas* like the Krishṇadēvarāya, kalyāṇa, kōṭa and Gurrapāśāni *maṇḍapas*, are of great architectural value and of iconographic interest.

The shrines of the later Chōla period:

The shrines of Śiva, (G.P.Nos. 19, 20, 24, 46, 49, 50, 52), Kumāra (G.P.Nos. 14, 30) and Gaṇapati (G.P.No. 32) are having almost similar architectural features with some exceptions. Some of the shrines have *maṇḍapas* (G.P.Nos. 14, 24, 30, 32, 47) and *pradakṣiṇāpathas* (G.P.Nos. 21, 32) while some have only the former. However, all the shrines are provided with *antarālas*.

The *adhiṣṭhanas* of these shrines contain members like an *upāna*, *paṭṭa*, repeated *gaṭa*, (some times *gaṭa* cut into compartments) and *adhaḥpadma* (also *ūrdhvapadma* some times). The wall portions, door-jambs and lintels are simple and are devoid of decoration while wall portions of some shrines are decorated with simple pilasters surmounted by the Chōla capitals and niches surmounted by *makara-toranas* (G.P.Nos. 20, 30, 32, 46, and 52). The lintels of some of the shrines contain Gajalakshmi motif and doorjambs of the *antarāla* and *garbhagṛīha* are beautiful with creeper and lotus petal designs (G.P.Nos. 46, 50, 52).

The Vijayanagara *maṇḍapas*:

Many *maṇḍapas* belonging to the Vijayanagara period are located in the third courtyard (G.P.Nos. 13, 22, 23, 25, 26, 27, 29, 28, 33, 34, 35, 36, 38, 39, 40, 44, 45, 47, 51, and 55). These *maṇḍapas* are constructed on a high *vēdi*, except in the case of *kalyāṇa* and the four tall-pillared *maṇḍapas*. The *adhiṣṭhanas* of these *maṇḍapas* have members like an *upāna*, *paṭṭa*, *adhaḥpadma*, wide *gaṭa* (some times *gaṭa* cut into compartments with elephants and creeper designs) and *kapōṭa* with *kirtimukha* gables. But the *adhiṣṭhana* of the Krishṇadēvarāya *maṇḍapa* is different from the above. (Its features are discussed in the sequel). Generally the *maṇḍapas* have *cyma-recta* cornice. Majority of the *maṇḍapas* have similar type of the Vijayanagara pillars varying in height. Generally each pillar has a rectangular block at base with *nāga-bandhas*, a polygonal shaft and a square block at top. But there are two different types of pillars in the *kalyāṇamaṇḍapa*. The first type consists of a lower rectangular block with *nāga-bandha* on its upper four corners, tall polygonal shaft and upper square block with a band of four small and double

cups-like edges looking like a tassel at the lower ends. The second type has three rectangular blocks and two octagonal sections with a central octagonal band in between them. There is another variety of pillars in the four tall pillared *maṇḍapa*. These pillars have a lower rectangular block and a tapering four sided shaft while each of the pillars of the *kōṭa-maṇḍapa* (Pl. 46) is a monolith with three pillarets type. (These are discussed below under the Krishṇadēvarāya-*maṇḍapa*).

Krishṇadēvarāya *maṇḍapa*: (G.P.No. 33)

As already noted above this *maṇḍapa* is popularly known as *nūru-kālla-maṇḍapa*, since it has more than a hundred pillars. The *maṇḍapa* is in two sections. It stands on an *adhiṣṭhāna* of 5' height. The *adhiṣṭhāna* of the front section has an *upāna*, *paṭṭa*, another *paṭṭa* decked with horizontal creeper motif and a narrow *paṭṭa* with floral and geometrical designs. These *pattas* are followed by a prominent *mahāpadma* moulding, which is in turn followed by a wide *gala*, divided into rectangular compartments by using miniature pilaster bearing floral designs. The rectangular compartments contain a row of elephants in action. A cornice decorated with garland and *kirtimukha* motifs follows the *gala*. There is a row of *vyālāvali* above.

The *adhiṣṭhāna* of the rear section is provided with more members because it is on elevation and is also different in its moulding. From the ground level the members of the *adhiṣṭhāna* are: a narrow *paṭṭa* with creeper designs followed by a *gala* containing horses with or without cavalries, narrow *gala*, *tripatṭa-kumuda* ornamented with floral and geometrical patterns, a *gala* cut into compartments, projecting *paṭṭa* decorated with lotus petals as well as floral designs (Pl. 18), another *gala* cut into compartments and finally *ūrdhvapadma*.

The wall portion of the rear section (south and east sides) of the *maṇḍapa* has pilasters and niches. The niches are surmounted by a semi-circular *makara-tōraṇa* topped by a *kirtimukha* motif. Within the *makara-tōraṇa* are the figures of seated Gaṇapati and dancers. The niches are provided with perforated screens. Chōla corbels surmount the pilasters. The *kapōta* above the wall has *kirtimukha* motifs with human heads inside. The front section of the *maṇḍapa* has a *cyma-recta* cornice, above which is a row of *vyālāvali* all around the *maṇḍapa*. In the four corners of the *maṇḍapa* and in the center above entrance there are *nandis*. The *maṇḍapa* can be reached by a flight of steps

guarded by elephants on either side (Pl. 34). The beauty and loftiness of the *maṇḍapa* naturally depends upon pillars. The front and larger section of the *maṇḍapa* contains 80 pillars arranged in seven rows of eleven pillars each while the remaining three pillars support the ceiling of the *maṇḍapa* at the western end along with the third *prākāra* wall. The rear-elevated section contains twenty-four pillars arranged in three rows of equal number. These are shorter than their counterparts of the front section. The *maṇḍapa* has the following types of pillars.

(a) Pillar with three rectangular blocks intervened by two octagonal sections (Pl. 17):

Each octagonal section has flutes as well as horizontal octagonal bands in the middle, decorated with creeper designs or medallions. The four sides of the rectangular blocks are carved with beautiful sculptures on all sides. On the upper four corners of the rectangular block a *nāga-bandha* or a serpent-hood moulding is seen. The lower ends of these rectangular blocks at four corners have a band of small and well chiseled double cusp like edges appearing like a tassel.

(b) Pillar with a pillaret: The main shaft of the pillar is divided into three rectangular blocks of which the lower block is higher than the above. The lower and upper corner edges of these blocks are adorned with floral terminations. In between these blocks there are octagonal sections. On the front side of the shaft a pillaret can be seen projecting from the main shaft. At the base of the pillaret there is a seated lion. The lower section of the pillaret is square while the upper is polygonal in shape. A floral corbel surmounts it. The pillaret is not an independent one but formed a part of the main pillar (or sometimes detached). The pillaret and the main shaft of the pillar share a common base. The base has plain and ornamental bands of graduated projections and recess.

(c) Pillar with three projecting pillarets: This type of pillar is employed in the corners of the *maṇḍapa*. In this variety the pillar closely resembles the above-referred pillar-pillaret type with a few differences. Instead of one pillaret three pillarets are carved which stand undetached from the main shaft of the pillar. Invariably at the base of the pillarets three couchant lions are carved which appear to be bearing the burden of the structure on their heads. The

space in between the pillarets and the main shaft is filled with carved meandering floral creepers.

(d) **Pillar with a *gaja-vyāla* bracket:** This type of pillar also closely resembles the pillar-pillaret type except for only one difference. In this pillar, instead of a pillaret a fabulous *vyāla* standing on the back of a couchant *gaja* is carved as a projection from the rectangular shaft of the pillar. The three rectangular blocks of the main shaft are ornamented with sculptures, floral designs, *kumbha-pañjara*, etc. (Pl.14). The *gaja-vyāla* bracket is carved in the round and not in high relief. The trunks of the elephant and the *vyāla* are shown as inter-twined (Pl. 17). The floral bracket, which is placed on the top of the *vyāla*'s head, is beautifully designed and richly ornamented.

(e) **Pillar with two *vyāli* brackets on two sides with or without riders:** This is a massive type of pillar found supporting the central bay of the *maṇḍapa*. It is a composite type of pillar. It has a main shaft divided into three rectangular blocks intervened by two octagonal sections, pillarets and rampant *vyālas*. The *vyālas* with riders are shown with firmly planted hind legs on the couchant elephants projecting from the two sides of the shaft (Pl. 15). In between the *gaja-vyāla* bracket and the floral corbel are found *gaṇas* in the act of holding the weight of the *vimāna* motifs, etc. In between the *gaja-vyāla* brackets and the main shaft there are two pillarets, the base of which has a seated lion as well as dwarfs holding the weight with their hands. The *vyāla* bracket pillars invariably have a second capital above the usual one. Each pillar is a monolith but for the capital. All the pillars are decorated with sculptures of deities, human beings, dancers, animals, creatures and medallions (Pls. 37, 41). On the top of the capital mouldings of the pillars and below the roof there are *prastaras*. The strength and the stability of the roof depend upon these *prastaras*. These massive beams, arranged horizontally under the roof, also help to equally distribute the weight placed above them. These *prastaras* are decorated with a row of *hamsas*, animal friezes, dancing figures, and gods and goddesses. The ceiling of the central bay is slightly raised above the roof of the *maṇḍapa*. The third *prākāra* has four *gōpuras*. Of them the Bālajñānāmbā-*gōpura* and *Dakṣiṇa*-*gōpura* belong to the later Chōla period. The other two, which are simple, belong to the Vijayanagara period. Of these only the *Dakṣiṇa*-*gōpura* deserves attention.

Dakṣiṇa-gopura: (G.P. No. 43)

The *adhiṣṭāna* of this *gopura* is in two sections, viz., *upapiṭha* and *adhiṣṭhāna*. The *upapiṭha* has *paṭṭa*, *gaṭa*, projecting *paṭṭa*, *adhaḥpadma*, wide *gaṭa* cut into compartments, *ūrdhvapadma*, *kapōta* adorned with *kirtimukha* motifs and *vyālāvali* above the ground level. The *adhiṣṭhāna* has the following members: *paṭṭa*, *adhaḥpadma*, another *paṭṭa*, *tripaṭṭa-kumuda*, *gaṭa* cut into compartments, projecting *paṭṭa*, another *gaṭa* cut into compartments, *ūrdhvapadma* and *āliṅga-paṭṭika*. The wall is decorated with pilasters and niches. The niches are surmounted by *makara-toranas* with *kirtimukha* motif at the top. Within the *makara-torana* are sculptures like Kannappa worshipping a *Siva-liṅga*, a cow from whose udder the milk is flowing down on the *Siva-liṅga*.

The upper portion of the wall is decorated with lotus petal designs. The *kapōta* has *kirtimukha* motifs and medallions. There is a *vyālāvali* above it. The doorjambs of the *dvāra* are plain. The ceiling has a lotus medallion and a star in rotation. On the northern and southern sides of the *dvāra* is *cymarecta* cornice. The *gopura* is in two storeys with *sālā-sikhara* topped by seven *kalaśas*.

Fourth courtyard: (G.P.No. 2)

As mentioned above the fourth *prākāra* wall is completely in ruins and very little of it can be seen on the northern and western sides.

Bhikshala-gopura: (G.P.No. 3)

The entrance to the temple and to the fourth courtyard is on the north side. It has a *gopura* called *bhikshaśla-gopura* (Pl. 4). The *adhiṣṭhāna* of this *gopura* is in two sections. The lower section or the *upapiṭha* is 6' 4" in height. It has the following members above the ground level: a broad *paṭṭa*, a wide *gaṭa* decorated with *stambhikas* surmounted with Chōla type of corbels (tenon-like projection), *ūrdhvapadma*, *kapōta* ornamented with *kirtimukha* motifs with human head (Pl. 5) or lotus designs inside. The *kapōta* is followed by a row of *vyālāvali*.

The upper section, rising to a height of 19', consists of the following members: a narrow *paṭṭa*, *adhaḥpadma*, a broad *paṭṭa*, another *adhaḥpadma*, recess, *ūrdhvapadma*, *vṛitta-kumuda*, (*tripaṭṭa-kumuda* in the projecting portions), *gaṭa* cut into compartments, projecting *paṭṭa*, another *gaṭa* cut into

compartments, another *ūrdhvapadma* and *āliṅga-paṭṭika*. The wall is decorated with pilasters surmounted with lotus corbels, *sālā-kōshṭhas*. The top of the wall portion is decorated with lotus petal design. The *kapōta* above the wall has *kīrtimukha* motifs with human heads, or lotus designs inside the centers. Above the *kapōta* is a row of *vyālāvali*.

The *gōpura* gateway has a projection towards the north to provide a porch on either side of the pathway. Each *maṇḍapa* is 13' 9" in length and 13' 4" in width. The left and right *maṇḍapas* contain a niche one each at the back wall and enshrine Durgā and Gaṇapati respectively. The porch consists of four pillars with two on each side of the *dvāra*. Each pillar has three rectangular blocks with two octagonal sections in between them and pillarret projecting from the main pillars over a seated lion. The pillars have lotus corbels. The octagonal sections are ornamented with creeper and floral designs. On the faces of the rectangular blocks of these pillars are beautiful sculptures depicting some of the important incidents of the *sthalaapurāṇa* like Kannappa or elephant or serpent worshipping *liṅga* or gods and goddesses and creeper designs. Above these pillars is a *kapōta* of the curved type (*cyma-recta*). The upper surface of it is decorated with medallions at the corners and in the middle. The bottom side is decorated with ribbed patterns like the timberwork. The projection of the cornice is approximately 3½' deep. It serves twin purposes, viz., protecting the porch from the rain and sun and exhibiting the skill of the architect in ornamentation. The *dvāra* is 10' 4" in width and 43' 4" in length. The doorjambs are plain but for the Vijayanagara emblems. The ceiling of the *dvāra* is adorned with lotus medallions. The pyramidal brick superstructure is recently renovated. It contains four *talas* with *kūṭa*, *pañjara* and *sālā* series in each *tala*. The *gōpura* is surmounted with a *sālā-sikhara* with eleven *kalasas* (Pl.4).

Kāśivisvēśvara temple:

This temple has an entrance in the east surmounted by a *gōpura*. The *adhiṣṭhāna* of the *gōpura* consists of a lower section called *upapīṭha*. The members seen above the ground level are a wide *gāla* cut into compartments and *kapōta* with *kīrtimukha* motifs. The upper section of the *adhiṣṭhāna* consists of the following members: *upāna*, *adhaḥpadma*, *paṭṭa*, recess, *vṛittakumuda*, *gāla* cut into compartments, *ūrdhvapadma* and *āliṅga-paṭṭika*. The

wall portion is decorated with pilasters and niches surmounted by *śimhalalāṭa-makara-torāṇas*. Inside the *torāṇas* some sculptures of devotees in meditation are carved. The upper portion of the wall is decorated with lotus petal design. Above it is a *kapōta* with *kūḍu* motifs.

The *gopura* at its base measures 20' × 30'. It is extended by 4' in the front to form into a porch. The porch measures 4' × 16'. It has four pillars, two on each side of the *dvāra*. Each pillar consists of a projecting pillar over a seated lion. The capitals of the pillars have *pushpa-pōtika* on the bottom side and there is a diagonal lion bracket connecting the capital and pillar. Sculptures like Nṛitta-Gaṇapati, Durgā, Kumāra, Chandraśekhara, Gaṇapati, Bhairava, Rāma are found on the faces of these pillars. Above the pillars are *cyma-recta*. The back wall (i.e., *gopura* wall) of the *māṇḍapa* has a pilaster and an empty *kōshṭha* on either side of the pathway. Each niche is canopied by a *makara-torāṇa* with a *kīrtimukha* as finial (discussed under decorative motifs). Inside the right central semi-circular section of the *torāṇa* is a figure of a sage with beard and in the left semi-circular center is seated Gaṇapati.

Outermost prākāra:

As already mentioned the fifth (outermost) *prākāra* is completely lost. Only the Krishṇadēvarāya-*gopura* which must have formed part of the *prākāra* is at present an independent structure standing in isolation.

*Krishṇadēvarāya-*gopura*:*

The stone-built portion of the *gopura* has two sections. The lower section has an *adhiṣṭhāna*. It has an *upāna*. This is followed by two plain and broad *paṭṭas*, a narrow *paṭṭa*, *adhaḥpadma*, recess, *ūrdhvapadma*, *vṛitta-kumuda* (Pl. 3) (*tripaṭṭa-kumuda* on the projecting portion) (Pl. 9) and another *adhaḥpadma*. Then it is followed by a *gala* cut into small compartments by using plain miniature *stambhikas*. It is followed by *ūrdhvapadma* and *ālingana-paṭṭika*. The wall portion is ornamented with pilasters surmounted by *pushpa-pōtikas* (lotus corbels) and *sālā-kōshṭhas*. The *kapōta* has a series of *kīrtimukhas* with human heads or floral designs carved in the central sunken circular frame (Pl. 3). The *adhiṣṭhāna* and the wall portion measure 12' 10".

The upper section also has an *adhiṣṭhāna* consisting of an *upāna*, *adhaḥpadma*, recess, *vṛitta-kumuda* (*tripaṭṭa-kumuda* on the projecting portion of the *dvāra*), *gala* cut into compartments, and *kapōta* with *śimhalalāṭa* gables, *gala* cut into

compartments, *ūrdhvapadma* and *ālingana-paṭṭika*. The *kudya* is decorated with *stambhikas*, *sālā-kōshṭhas* and *kumbha-pañjaras* (Pl. 8). The *stambhikas* are surmounted by *pushpa-pōtikas*. The *prastara* portion is decorated with lotus petal design. The *kapōta* is adorned with a row of *kūḍu* motifs. In some cases beautifully modelled human heads are sculptured inside the sunken circular section of these *kūḍus*. The most interesting part of the *kōshṭhas* is the superstructure, which is a replica in a miniature size of the superstructure with *kalaśa*. The pilasters are in the form of fluted shafts and their lower rectangular sections are decorated with flora and fauna and sculptures like Nṛitta-Gaṇapati, Dakṣināmūrti, Kāliyadamana, etc. (Pls. 10, 38). The surmounting portion of these pilasters is decorated with the *pushpa-pōtika* brackets (Pl. 8). The north and south sides of the *gōpura* contain a projection in the center starting from bottom to top (Pls. 2, 9). The projection at the bottom on northern and southern sides measures 29' 4".

The *gōpura* gateway is provided with ornate rectangular doorway measuring 64'2" × 14'7" × 29'. The front projecting verticals of *dvāra* are decorated with the Vijayanagara symbol *varāha* and dagger, sun and moon. In the middle of the verticals the images of Gaṇapati and Kumāra riding their respective vehicles are carved. The upper portion of the *dvāra* is beautiful with dwarf motifs and also lotus designs.

The doorjambs on both sides and the lintel have with a prominent meandering floral creeper emanating from *makaras*. In the circles of this creeper are carved many miniature sculptures depicting gods, men and women in various dancing poses and playing on musical instruments. Apart from the doorjambs there are six plain pilasters on each side of the *dvāra*. At the bottom of the each of the doorjambs a graceful female figure is sculptured as holding creeper. In the middle of the *dvāra* on either side there are room-like portions with two pillars on an elevated platform. The same is repeated in the upper sections of the *dvāra* also. These pillars consist of three square blocks with two octagonals in between. The capitals of the pillars have lotus corbels. The northern room of the *dvāra* is provided with wooden ladder to reach the top storey of the *gōpura*. The ceiling portion of the *dvāra* is decorated with lotus medallions. The southern wall of the *dvāra* contains Bhikshātanamūrti panel (Pl. 7).

The superstructure and the wall section of the *gopura* gateway are separated by a highly ornamented *kapota*. The brick superstructure is pyramidal in shape and consists of six storeys diminishing in size as they ascend. The average angle of slope from the vertical bottom section ranges between 25 to 30 and the width at its truncated apex is approximately half of its base. On the central section and in every *tala*, doorways are arranged in a vertical line. Each *tala* contains the series of *sālā*, *kūṭa* and *pañjara*. On either side of the each door way are the *dvārapālas*. Apart from these, series of sculptures like Vṛishabhārūḍhamūrti, Umāsahitamūrti, Vishṇu on his Garuḍa-vāhana and amorous sculptures are found inside and in between the niches. All these sculptures are very thickly plastered with lime. The pyramidal superstructure is surmounted with an elongated barrel-vaulted roof with prominent gable ends on either side of it (Pl. 2). There are nine stone *kalaśas* at the top. While constructing this massive and imposing superstructure the architects took sufficient care to maintain harmony between the horizontal and vertical patterns.'

The lower section (*upapīṭha*, *adhiṣṭhāna* and wall section) of the *gopura* gateway was constructed with stone to provide a stable and solid foundation to the gigantic superstructure raised above. The pyramidal superstructure was constructed with bricks and lime to reduce the weight.

Sculpture and Iconography

The Śrīkālāhastiśvara temple is a veritable treasure house of sculptures. These sculptures are found on the *adhiṣṭhānas*, walls, pillars and pilasters. Some of the important sculptures and their iconographical importance are discussed in the following pages.

Siva:

In the Hindu Trinity, Siva is specially associated with the acts of *samhāra* or *pralaya*. J.N. Banerjea observes: "It is not possible for us to determine the exact date of the complete emergence of the cult centering round Rudra-Siva. The process of its evolution was undoubtedly gradual and several literary data of the pre-Christian period seem to indicate the stages of its growth and development".¹ But a prototype Siva was represented and worshipped from the period of the Indus Valley civilization itself. As Siva became much popular from the *Purānic* period, a number of myths and legends were created. The sculptors translated these legends into sculptures. The Śrīkālāhastiśvara temple contains interesting Śaivite sculptures and the following are some of them.

Bhikshātanamurti

There is an interesting mythological background to the Bhikshātanamūrti. The *Kūrmapurāṇa*² states that once arose a quarrel between Siva and Brahmā regarding the authorship of the creation of universe. Siva tried to convince Brahma that he was the creator. But Brahma refused to accept the supremacy of Siva and boasted that he (Brahma) was the architect of the universe. Enraged Siva ordered Bhairava to cut off one of the five heads of Brahmā. By this deed Siva committed the sin of *brahmahatya*. In order to get rid of this sin, on the advice of Brahmā, Siva started begging food in the skull of the head cut by Bhairava. At last, Siva reached the abode of Vishnu and tried

to enter it. But Vishvaksēna, the gatekeeper of the Vishṇu's abode, prevented him from entering. Śiva lost his temper and killed Vishvaksēna, thus committed one more sin. Śiva, fixing the dead body of Vishvaksēna on his *trisūla* entered into Vishṇu's mansion and begged for food. Vishṇu advised Śiva to visit Vāraṇāsi to get rid off his sins. Accordingly Śiva visited Vāraṇāsi with the body of Vishvaksēna where he had his sins washed off.

The *Lingapurāṇa*³ gives a slightly different account relating to this form of Śiva. It states that the inmates of Dāruvana took to the performance of austerities and forgot the worldly ways of living. Śiva wanted them to realize the need of the worldly ways and started to beg in their quarters. The presence of Lord Śiva in his naked form drove the inmates of Dāruvana towards earthly pleasures. The sages of the forest who were very much annoyed by the bad influence of the intruder, cursed him. But instead of being affected by the curses Śiva disappeared from the forest. Thus the aspects of begging for food and washing himself off the sin of *brahmahatya* are generally called Bhikshāṭanamūrti and Kankālamūrti respectively.

According to the *Amīśumadbhēdāgama*, *Uttarakāmikāgama*, *Suprabhēdāgama*, *Kāraṇāgama*, and *Silparatna*, the iconographical features of the Bhikshāṭanamūrti aspect are as follows.⁴ Śiva should stand with the left leg firmly planted on the ground and the right leg slightly bent at the knee suggesting walking. He should carry *ḍamaru* in the upper right hand, *trisūla* in the upper left, *ṭarīka* or a short stick in the lower right and a *kapāla* in the lower left hand. The *jaṭā* of the deity may be dishevelled or arranged in the form of a circle with the crescent moon in it. The forehead of the deity should be decorated with an ornamental band. He should wear a pair of wooden sandals. There should not be any clothing on the body of Śiva. But he should be adorned with snake ornaments and a snake be tied round the waist. He should be shown feeding a *mṛiga* with the lower right hand. He should be also shown with one of the *gaṇas* to his left, carrying a large vessel on his head. Out of lust for Śiva the clothes of the women who surrounded him should appear slipping down their loins. A *trisūla* decorated with peacock feathers should be placed across the shoulders of Śiva.

Good examples illustrating the Bhikshāṭanamūrti aspect of Śiva are carved on five parts of the temple and all of them belong to the Vijayanagara period.

One of the Bhikshāṭanamūrti forms is found on one of the pillars of four high-pillared *maṇḍapa*. In this sculpture Śiva stands on his left leg, firmly planted on the ground, and the right leg slightly bent at the knee, suggesting the movement of the deity. Though the figure of the god tallies with the description given in the above-mentioned texts to a great extent it deviates in the details of ornamentation. Śiva is not shown nude but in *ardhōruka*. He is also adorned with *kīrīṭamukuta*, *graivēyaka*, *channavira*, *udarabandha*, *makara* and *chakra-kuṇḍalas*. He holds a *damaru* and a *triśūla* (placed horizontally on his shoulders) in his upper hands. He is shown feeding a *mṛiga* with his lower right hand and the animal is shown as standing on its hind legs. His lower left hand is depicted as resting on the begging bowl being carried by the dwarf who is standing to the bottom left. The deity is wearing a pair of *pādukās*. There is another example with similar features, found on one of the pillars of the hundred-pillared *maṇḍapa* also. But in this case Śiva's left leg is shown as bent at knee and right one as firmly planted on the ground. This is the only difference that can be noticed in this sculpture.

In one of the sculptures found on the wall of the *dvāra* of the Kṛishnadēvarāya-gōpura, a *muni-patni* is shown to the right of Bhikshāṭanamūrti (Pl. 7). She is standing with her right hand resting on her thigh as if to conceal her nudity while the left hand is raised upwards. Her *sari* is shown as slipped off the waist. She is wearing bangles, *graivēyaka*, *chakra-kuṇḍalas*, etc. Her hair is combed back and the loosely knit hair-knot is shown as falling on her right shoulder. She is sculptured with prominent breasts. Śiva is nude. He is standing firmly on his right leg while the left leg is slightly bent at the knee. Here the *mṛiga* is shown as standing to his left on its hind legs. Śiva is feeding it with his upper left hand while his upper right hand is touching the left arm of the dwarf. This dwarf is shown as standing to the right of Śiva with a begging bowl on his head. The lower right hand of Śiva is holding a *triśūla* horizontally across his shoulders and the lower left is carrying a *parasu*.⁵ To the bottom left of Śiva another dwarf is shown as standing. Śiva is adorned with *jaṭāmukuta*, *graivēyaka*, *hāras*, *chakra-kuṇḍalas*, *pādavalayas*, etc. This is a beautiful representation of the Bhikshāṭanamūrti aspect of Śiva available in the temple.

Another excellent example illustrating Bhikshāṭanamūrti with *muni-patnis* is sculptured on two continuous facets of a pillar in the *kalyāṇa-maṇḍapa*. The sculptor chose to carve the scene on two faces of the pillar obviously because it could not be accommodated on one face. The striking feature of this sculpture is that the *muni-patnis* are shown in their usual dresses.

A close study of these sculptures enables us to know the principal iconographical features that are found in Bhikshāṭanamūrti images of the Śrikālāhastiśvara temple which are as follows: In all the sculptures Śiva is shown with four hands. Either left or right leg of Śiva is firmly planted on the ground while the other is shown slightly bent at the knee suggesting the walking posture of the deity. Śiva is shown nude or in *ardhōruka*. The deity is wearing wooden *pādukas*. A *trisūla* is shown as placed horizontally across the shoulders of the deity. Generally he holds *trisūla*, *damaru* or *paraśu* in his hands. The lower hands are shown as feeding a *mṛiga* or kept on the begging bowl or touching the arm of the dwarf. *Muni-patni* or *muni-patnis* wherever depicted are shown to the right of Śiva. A dwarf is invariably shown with a begging bowl on his head. Only in one instance two dwarfs can be noticed on either side of Śiva. Of them only the one standing on right side is carrying the begging bowl on his head. Śiva wears *kirīṭamukuṭa* or *jaṭāmukuṭa*. *Mṛiga* is always standing on its hind legs.

Lingōdbhavamūrti

Lingōdbhavamūrti is one of the common icons in southern India and usually to be placed in a niche of the *garbhagṛīha* wall. The *Liṅga*, *Kūrma*, *Vāyu* and the *Sīva-purāṇas* describe the story concerning this form which is as follows: A dispute arose between Brahmā and Vishṇu regarding the authorship of the creation of the universe. At this juncture, Śiva appeared in the form of a blazing pillar of immeasurable size and said to the disputants that who ever first sees either of the extremities of the pillar would be adjudged as creator of the universe. Hence, Brahmā assumed the form of a swan and flew up in the air, while Vishṇu took the form of a boar and burrowed down into the earth. The attempt of these two gods to discover the ends of the pillar proved futile. Then they realized that there certainly was something far greater than them. Thus the superiority of Śiva was established and in his

turn, he emphasized the unity of the three gods. This form of Śiva is called Liṅgodbhavamūrti.

The *Amsumadbhēdāgama* gives the following description of the image of the Liṅgodbhavamūrti. According to this the figure of Chandraśekharamūrti should be carved on the front of a *liṅga*. The *Kāraṇāgama* states that one-fifth part of the *liṅga* must be left unsculptured on the top and at the bottom. The legs below the knees of Śiva should be invisible. Brahmā is to be represented as a swan at top right and Vishṇu in the form of boar on the bottom left of the *liṅga*. The figures of Brahmā and Vishṇu should face it with two hands held in *añjali* pose. The *Kāraṇāgama* specifies that Śiva should be with four hands; one should be in the *abhaya* pose, the other in the *varada* pose, a third with *paraśu* and the fourth with a *Kṛishṇa-mṛiga* (a black buck). The moon should adorn the crown of Śiva.⁶

The Liṅgodbhavamūrti, which can be assigned to the Chōla period, is found in the niche on the back wall of the *garbhagṛīha* of the Śrīkālahastiśvara shrine. Śiva is shown as standing in an aperture in a *liṅga* in *samabhaṅga* pose, with the feet not visible. The upper right and left hands hold *paraśu* and *mṛiga* respectively. The lower right hand is shown in *abhaya* and lower left in *kaṭi* poses. To the top right of the *liṅga* the swan is represented and the boar (half man and half beast) is shown at the bottom left of the *liṅga* burrowing into the earth. The *liṅga* has floral band around its top. Śiva wears *kīratamukuṭa*, *chakrakundalas*, *hāras*, *yajñōpavita*, *udarabandha*, *mēkhalā* of three bands and *ardhōruka* (Pl. 26). Another Liṅgodbhavamūrti, which belongs to the Vijayanagara period, can be seen on one of the pillars of the *kalyāna-mandapa*. In this case the swan is shown in middle at the top of the *liṅga*. In front of the swan (i.e., to the right top of the *liṅga*) a *kētakī* flower is shown as falling.

Dakṣināmūrti

Śiva, as a great teacher of *yoga*, *vīṇā*, and *jñāna* and as *vyākhyāṭa* (expounder of the *sāstras*) is known as *Yoga-Dakṣināmūrti*, *Vīṇādhara-Dakṣināmūrti*, *Jñāna-Dakṣināmūrti* and *Vyākhyāna-Dakṣināmūrti* respectively. Of these, the last form is most frequently represented in the temples.

Dakshināmūrti should be represented as seated in a secluded spot on the Himālayas, under a banyan tree, on a seat covered with a tiger's skin or on a white lotus (*padmāsana*). He should be seated in *vīrāsana* pose and the right leg hanging below may or may not rest on the back of *apasmārapurusha*. Śiva should have four arms and three eyes. His lower right hand is to be in the *jñānamudra* or *sandarśana* pose and the lower left hands may be in the *varada* pose or stretched straight in the *dāṇḍa* pose (the elbow resting upon the left knee). The upper right hand should hold *akshamālā* while *Agni* or *sarpa* is placed in the upper left hand. It is also stated in one of the texts that if one of the left hands is in the *varada* pose, it might hold a book while the other should hold a snake, fire or a lotus or *nīlōtpala* flower. His head might be adorned with *jaṭābhāra*, *jaṭābandha*, *jaṭāmaṇḍala* or *jaṭāmukuṭa*, or the *jaṭās* might be held together with a *paṭṭa-bandha*. He wears tiger's skin and *yajñōpavīta*. He should have *śāṅkhapatras* or the *kundalas* in both of the ears. Dakshināmūrti may be sculptured with or without, *rishis* below learning *śāstras*.⁷

Generally in all temples the image of Dakshināmūrti is placed in the niche on the south wall of the central shrine. The Śrikālaḥastiśvara shrine is not an exception to this. The image of Dakshināmūrti is found placed in a niche on the south wall of the *antarāla*. This image belongs to the Chōla period. Here Dakshināmūrti is seated in *vīrāsana* on a raised platform placed under a tree with the right leg resting on *apasmārapurusha* and the left leg resting on the right thigh. He holds *ḍamaru* in the upper right hand, *akshamālā* in the upper left and keeps the lower right in *chinmudra* and the lower left in a posture of meditation. He wears *jaṭāmukuṭa*, *patra-* and *chakra-kundalas*, *yajñōpavīta*, three *hāras*, *udarabandha* and *pādavalayas* (Pl. 25).

A beautiful icon of Dakshināmūrti, also belonging to the Chōla period, is found inside a *maṇḍapa* on the southern side of the first enclosure of the Śrikālaḥastiśvara shrine and facing the south entrance to the second enclosure. In this example there are two *rishis* sculptured separately at the bottom and seated on either side of the central figure. The deity holds a *nāga* in the upper right hand and a *trisūla* in the upper left. The *jaṭās* are shown emanating from his head all round. The remaining all features are almost similar to the above one.

Another beautiful sculpture of Dakṣiṇāmūrti is carved on a pilaster of the wall of the Kṛiṣṇadēvarāya-gōpura. In this sculpture Śiva is shown seated on a hill in *utkutikāsana* with the right leg resting on the *apasmārapurusha* and the bent left leg resting vertically on the seat. He has four hands. The upper right hand holds the *mṛiga*, the upper left *trisūla*, the lower right is in *jñānamudra* and the lower left hand is stretched straight resting on the left knee. The *jaṭas* of the god are flowing down the shoulders. He wears *ardhōruka*, *hāras*, *kundalas*, *udarabandha*, *pādavalayas*, etc. A sage is seated at the bottom right of the god.⁸

Nātarāja

Śiva as Nātarāja, a great master in the art of dancing, is one of the most magnificent creations of the Hindu sculptors. The dance of Śiva is believed to symbolize the action of cosmic energy in creating, preserving and destroying the visible universe. The *purāṇas* state that during these dances the whole congregation of *dēvas*, demi-gods and *rishis* present themselves to pay their obeisance to Śiva. The āgamas enumerate several dance postures of Śiva in his Nātarāja aspect.⁹ A number of temples, particularly of south India, have beautiful images of this aspect of Lord Śiva. Several interesting sculptures of Śiva-Nātarāja are found in the Śrikālahastiśvara temple also.

A graceful bronze of Nātarāja of the Vijayanagara period is found kept in the north corridor of the second *prākāra* of the temple. The god is shown with the right leg bent at the knee and resting on the back of the prostrated *apasmārapurusha* and the left leg is thrown across to the right above the right knee level, in the *bhujāngalalita* pose. He has four hands. The upper right and left hands hold *damaru* and *Agni* respectively. The lower right and left are kept in *abhaya* and *karihasta* poses respectively. He is wearing *jaṭamukuta* (*jaṭas* flowing to the either side of the head), *hāras*, *skandamālā*, *kundalas*, *kēyūras*, multi-stringed *mēkhalā* and bejewelled *ardhōruka*. He is also adorned with jewelled thigh bands, normally worn by dancers. *Apasmārapurusha* is lying flat on the ground with raised head. He holds a sword and shield in his right and left hands respectively. The deity is surrounded by a *prabhāmaṇḍala*.

For the sake of convenience the Nātarāja sculptures found in the temple are classified into two types by taking the presence and absence of *apasmārapurusha*

into consideration. Important features of selected sculptures are discussed in the following lines:

With apasmārapurusha: A beautiful Naṭarāja sculpture with *apasmārapurusha* is found on one of the four faces of a pillar in the *kalyāṇa-maṇḍapa*. Brahmā, Vishṇu and Nandi Kēśvara are sculptured as musicians on the remaining three faces (Pls. 20, 21, 22, 23). The right leg is slightly bent and placed upon the back of *apasmārapurusha* who is shown as standing on hands and legs (on all fours). The latter is holding in his hands a cobra with raised hood. Naṭarāja is shown as wearing an *ardhōruka* and is surrounded by a *prabhāmaṇḍala* resembling the orb of the sun. However, one *makara* each is depicted at the two lower ends of the aureole. The other features like number of hands, attributes, etc., of the dancing deity do not call for any special remarks.

As mentioned above Brahmā, Vishṇu and Nandi Kēśvara are sculptured on the other three faces of the pillar. Brahmā is shown playing cymbals with his lower hands.¹⁰ He is shown with his legs slightly bent at the knees suggesting the movement according to the rhythm. He is further shown with three visible heads wearing *kirīṭas*. The upper right and left hands hold *akshamālā* and *kamaṇḍalu* respectively. He wears *ardhōruka*, *hāras*, *kēyūras*, *kuṇḍalas* and *pādavalayas* (Pl. 21). On another facet, Vishṇu is shown playing drum with his lower hands. He is also standing with his legs bent at knees suggesting movement. The upper hands are holding *chakra* and *sāṅkha*. He is adorned with *kirīṭamukuṭa* with flowing hair on either side of the head. He wears *ardhōruka* (Pl. 22). Nandi Kēśvara is sculptured on the third side of the pillar, as beating a big drum, which is placed on his knees, with his lower hands. He is shown in human trunk with a bullhead, which is sculptured in profile. His upper right and left hands hold *gadā* and *mṛiga* respectively. He wears *kirīṭamukuṭa*, *hāras*, *karikāṇas*, *yajñōpavīta* and *pādavalayas* (pl. 23). Thus this Naṭarāja sculpture accompanied by Brahmā, Vishṇu and Nandi as divine musicians, offers a good example.

There is another extremely interesting Naṭarāja carved on a pillar of the *maṇḍapa* built parallel to the east wall and the hill.¹¹ This belongs to the Vijayanagara period. In this sculpture the eight-armed god is dancing in *ūrdhvajānu* pose, which is a rare one. As usual the lord is on the back of *apasmārapurusha*. The god holds *trisūla*, *mṛiga*, *dāṇḍa*, *kapāla*, *nāga*, *ḍamaru*

and *Agni* in seven of his hands and the remaining one is kept in the *karihasta* attitude.

Without apasmārapurusha: Atleast four Naṭaraja sculptures without *apasmārapurusha* are found carved on pillars of different *maṇḍapas* of the Vijayanagara period in the temple. But for the absence of the *apasmārapurusha* the sculptures are similar to their counterparts discussed above. Since all the Naṭarāja sculptures in question are almost similar in the features only one is discussed here as an example. In this sculpture, which is carved on a pillar in the four high pillared *maṇḍapa*, the god Naṭarāja is depicted as standing on the right leg bent at the knee and his left leg is stretched across the right above the knee level in the *bhujaṅgalalita* pose.

Kalyāṇasundaramūrti:

The form of Śiva as a bridegroom in wedding of Pārvatī is known as Kalyāṇasundaramūrti. The *Uttarakāmikāgama*, *Āṁśumadbhēdāgama*, *Pūrvakāraṇāgama* and *Silparatna* give detailed descriptions of this form of Śiva.¹² In this aspect Śiva and Pārvatī should be shown as central figures facing east. Vishṇu and his consorts, Lakshmī and Bhūdēvī, as the givers of the bride, should be represented. Vishṇu should be shown standing between Śiva and Pārvatī and holding a golden pot of water ready to pour it in the hands of the bridegroom. Brahmā should be shown in the forefront, seated in *padmāsana* and performing *hōma*. The *ashtādikpālakas*, *siddhas*, *yakshas*, *rishis*, *gandharvas*, the *mātṛikās* and other celestial beings should be represented in the background at proper distances. Śiva should be shown in *tribhaṅga* pose, standing firmly on the left leg and with right one somewhat bent and resting upon the ground. The lower right hand of the god should be stretched out to receive the right hand of Pārvatī and the left should be kept in *varada* pose. He holds *paraśu* and *mṛiga* in the upper right and left hands respectively. He should be adorned with *jaṭamukuta*, *hāras*, *kēyūras*, *udarabandha*, etc. Pārvati should be shown standing to the left of Śiva. Her right arm should be stretched out to receive that of Śiva, in the act of *pāṇigrahaṇa* while her left hand holds a *nīlōptala*.¹³

Śiva as Kalyāṇasundaramūrti is found on one of the pillars in the *kalyāṇa-maṇḍapa* of the temple.¹⁴ In this sculpture Śiva is standing in *dvibhaṅga* posture. He is adorned with *kirīṭamukuta*, *yajñōpavīta*, *mañjīras*, *udarabandha*,

many *hāras*, *pādakaṭakas*, *ardhōruka*, etc. His upper right hand is shown above the right shoulder of Pārvatī and holding *paraśu*, while the upper left is holding *Krishṇa-mṛiga*. The lower right hand is holding the stretched right hand of Pārvatī who is standing to his right. The lower left hand of Śiva is kept at his *kaṭi*. Pārvatī is standing in a graceful *dvibhaṅga* pose. She is holding a *lilākamala* in her left hand. She is bedecked tastefully with various ornaments. She is wearing *pūrṇōruka* and *kirīṭamukuṭa*. The entire sculpture is canopied by a semi-circular *tōraṇa*.

In this relief the *pāṇigrahanā* aspect, i.e., holding of hand of the bride by bridegroom is emphasized which is perfectly in accordance with the rules laid down in the *āgamic* texts mentioned above. In continuation to the above sculpture Brahmā and Vishṇu are carved on the other facets of the pillar. Vishṇu is standing and his lower hands are holding a golden pot with water ready to pour out. It indicates the *kanyādāna* ceremony. He is holding *chakra* and *sāṅkha* in his upper hands. He is wearing *pūrṇōruka*, *graivēyaka*, *kirīṭamukuṭa*, etc. On the other side of the pillar Brahmā is shown as performing *hōma*. He is seated in *padmāsana* on a *piṭha* in front of the fire. He has three visible faces and four hands. His upper right and left hands are holding *akshamālā* and *kamāṇḍalu*. In his lower right is a small sacrificial ladle while the lower left hand is resting on his right ankle.¹⁵

The *ashṭadikpālas* are carved on eight pillars in the same *kalyāṇa-maṇḍapa* in their respective directions, witnessing the marriage.¹⁶ They are mounted on their respective vehicles. The vehicles, except that of Nirṛiti, who mounts a man, are shown in profile, while the *dikpālas* are in frontal view. Hence only one leg of each of the *dikpālas* can be seen as they are sitting on their vehicles which is a noteworthy feature.¹⁷ Their lower hands are shown in *añjali-mudra*, while the upper hands are holding their respective attributes. They all wear *kirīṭamukuṭas*, but Agni alone, as usual, is surrounded by flames. They are further adorned with *hāras*, *graivēyakas*, *yajñōpavitas*, *mañjīras*, *ardhōrukas*, etc. The details of the sculptures of the *ashṭadikpālas* are tabulated below:

Name of the Dikpāla	Direction	Vehicle	Attributes (Upper hands)
Indra	East	Elephant	Vajra, Aṅkuśa
Agni	South-east	Ram	Akshamālā, Kamaṇḍalu
Yama	South	Mahisha	Gadā, Pāśa
Nirṛiti	South-west	Man	Danda, aṅkuśa
Varuṇa	West	Makara	Sword, Śakti
Vāyu	North-west	Mṛiga	A banner, Aṅkuśa
Kubēra	North	Horse	Gadā, Śakti
Īśāna	North-east	Bull	Trisūla, nāga

Kēvalamūrti

This sculpture is carved on one of the pillars of the hundred-pillared *māṇḍapa*. In this Śiva is in *dvibhaṅga* pose. He has a *paraśu* in the upper right hand and a *mṛiga* in the upper left. His lower right hand is in *abhaya* while the lower left is at his *kaṭi*. The third eye is seen vertically on the forehead. His head is adorned with a *kirīṭamukuṭa*. He is wearing *nāga* and *makara-kuṇḍalas*, *hāra*, *udarabandha*, *yajñōpavita*, *mēkhalā*, *ardhōruka* and anklets.¹⁸

A beautiful icon of Kēvalamūrti is found to the right side of the entrance into the second enclosure. In this Śiva is holding *paraśu* in the upper right hand, *mṛiga* in the upper left and sword in the lower right. The lower left hand, which is mutilated, was perhaps holding a shield. The god is beautifully decorated. He has a *pūrnōruka* decorated with jewelled thigh-bands, bejewelled *mēkhalā* and various *hāras* (Pl. 24). The remaining features are similar to the above discussed sculpture.

Sukhāsanamūrti

This sculpture is found on one of the pillars of the same hundred-pillared *māṇḍapa*. In this Śiva is depicted as sitting erect on a *pīṭha*. His left leg is bent and resting upon the seat while the right one is hanging down below it. The upper right and left hands are holding *mṛiga* and *paraśu* respectively. The lower right and left hands are in *abhaya* and *varada* poses respectively.

He is adorned with *kirītamukuṭa*, *vṛitta-kuṇḍalas*, various *hāras*, *yajñōpavīta*, *karikāṇas* and *pūrnōruka*. The third eye is shown vertically on the fore-head.¹⁹

Umāsahitamūrti

Siva with Pārvatī by his side seated on the same seat is called Umāsahitamūrti.²⁰ In this aspect Siva is shown as *sukhāsanamūrti*. A sculpture of Umāsahitamūrti is found carved on the inner east wall (behind the *garbhagṛīha*) of the *pradakṣiṇa-patha* of the main shrine. This belongs to the Chōla period. Though Siva in this sculpture is similar to the above described *sukhāsanamūrti*, the attributes in his upper two hands are inter-changed. Dēvī is shown seated to the left of Siva. Her left leg is hanging down while the right is bent and kept resting on the seat. She is holding a flower in her right hand while her left is resting on her left thigh. She is adorned with many *hāras*.

Sōmāskandamūrti

In this aspect Siva and Umā are similar to those depicted in the Umāsahitamūrti form, the only difference being that between them there is the additional figure of the child Skanda. Skanda may be shown as standing, sitting on the seat or on the lap of Dēvī or dancing.²¹

A beautiful bronze image of Sōmāskanda belonging to the Vijayanagara period is presently kept in the *vāhanamāṇḍapa*. Siva and Dēvī are shown with similar features to that of Umāsahitamūrti sculpture (described above) in their poses and attributes. In between them, the child Skanda is seated and shown with a single face. He has *makara-kuṇḍalas* in the ears and *chhannavīra* on the person.

Bhairava

An icon of Bhairava, another form of Siva, is found in the north corridor of the second *prākāra* (Pl. 44). The deity is in *samabhaṅga* before a dog on a pedestal. On the front face of the pedestal another dog, in small size is sculptured. The deity is holding *ḍamaru* in the upper right hand, *pāśa* in the upper left, *trisūla* in the lower right and a bowl in the lower left hand. He is nude and is adorned with *jaṭamukuṭa* with the *jvālās* or flames surrounding it. To present the terrific aspect of this form, the eyes of the image are carved round and one tusk each jutting out of the mouth, on either side. He has a garland of skulls reaching upto the knees, a long necklace made of

small bells, *makara-kuṇḍalas*, various *hāras*, *graivēyakas*, *yajñōpavīta*, *pādavalayas*, *kaṅkaṇas* and *kaṭisūtra*.²² There is also a bronze image of Bhairava with almost similar features like the above one, the only difference being that the image is surrounded by a *chitra-makara-tōraṇa* surmounted by a *simhalalāṭa* (Pl. 44).

Tripurāntakamūrti

A simple and beautiful example of *Tripurāntakamūrti* is found on one of the pillars of the Śrikālahastiśvara temple. In this image Śiva is shown seated in *ālīḍhāsana* on the chariot, having single wheel on profile. The charioteer is represented with one head. The two-armed Śiva holds bow in his left hand while the right hand carries an arrow. This image, devoid of any movement or dynamism – similar type of two-armed *Tripurāntakamūrti*, is found in the Śiva temple at Penugonda. The right hand is shown in the act of picking up an arrow from the quiver while the left hand holds the bow. In this example, four armed Brahmā with three heads is shown as charioteer. Another example of *Tripurāntakamūrti* is represented on the eastern *prākāra* wall of the Mallikārjuna temple at Śrīsailam.

Virabhadra

As is well known Śiva created Virabhadra with the specific purpose of destroying the *yajña* being performed by Daksha.²³ Many sculptures of Virabhadra are found on the pillars of the different *maṇḍapas* of the temple. Of them the one found on one of the pillars of the four high-pillared *maṇḍapa* deserves mention. In this the deity is standing in *dvibhaṅga*. He has four hands and three eyes, which are, awe-inspiring because of their roundness. The face is terrific with a fierce tusk jutting out on either side of the mouth. The left hands hold the bow and the *gadā* and the right the arrow and *khadga*. He has *kiriṭamukuṭa*, *makara* and *chakra-kuṇḍalas*, *chhannavīra*, *graivēyaka*, *kaṅkaṇas*, *pūrṇōruka* and a *kapālamālā* reaching below the knees. Daksha with goat's head is standing at the bottom right to Virabhadra with hands held in the *añjali-mudra*.²⁴

Durgā

The goddess Durgā may have four, eight or more hands, three eyes and be of dark complexion. She should be elegant with fully developed breasts, heavy thighs and broad hips. The head should be adorned with *karaṇḍa-*

makuṭa and the body decked with all jewels. She should carry *chakra* and *śaṅkha* in the upper right and left hands respectively. The goddess stands erect upon *padmāsana* or the head of the buffalo (Mahishāsura) or be seated on the back of a lion. Her breasts should be bound with a snake. According to the *Suprabhēdāgama* she may have eight or four hands holding *śaṅkha*, *chakra*, *sūla*, *dhanus*, *bāṇa*, *khadga*, *khēṭaka* and *pāśa* or only some of them as the case may be.²⁵

There are three Durgā sculptures found on the pillars in the *maṇḍapa* before the *gōpura* of the Kāśīvīśvara temple. Two icons of the same goddess are also found, one in the niche of the same temple and the other in the main shrine. These sculptures in many respects are in accordance with the rules laid down in āgamic texts. But in one case the Dēvī stands before a lion in *samabhaṅga*.²⁶ The icon found in the niche of the Kāśīvīśvara shrine is shown as standing in *dvibhaṅga* on the head of a buffalo. The upper hands are holding *śaṅkha* and *chakra*. The lower left hand is at *kaṭi*. Unfortunately the lower right hand and the breasts are mutilated. She has *kirīṭamukuta* with flowing *jaṭās* on the either side. She is adorned with *chakra-kuṇḍalas*, *graivēyakas*, *hāras*, *kaṅkaṇas* and *pādavalayas*. She has *pūrṇōruka* with the waistcloth spreading to the sides in folds (Pl. 19). In the other icon, which is found in the north niche of the main shrine, the goddess is seen as standing in *samabhaṅga*. But for this it is similar to the above one. All the Durgā images mentioned above belong to the Chōla period.

Mahishāsuramardini

Durgā as Mahishāsuramardini is found on one of the pillars of the *kalyāṇa-maṇḍapa*. The goddess is standing on the back of the buffalo. She has four hands of which the upper right and left hold *chakra* and *śaṅkha* respectively.²⁷ The Dēvī is shown as forcefully piercing *triśūla* with her lower hands into the demon Mahisha. She has *kirīṭamukuta*, *chakra-kuṇḍalas*, *hāras*, *kuchabandha*, *kaṅkaṇas* and *pūrṇōruka*. A few other sculptures of the same type are found on the pillars of the hundred-pillared *maṇḍapa* also.

Ganapati

Ganapati is the most interesting of all the gods and goddesses of the Hindu pantheon not only on account of his importance but also of his iconographical peculiarities. Varieties of Ganapati are found in the temple.

These sculptures can be divided into *āśīna*, *sthānaka*, *nṛitta* and *dēvisahita* forms.²⁸ One example for each form is discussed below for the sake of brevity and convenience.

Āśīna-Gaṇapati

A seated image of Gaṇapati is found in a niche on the south wall of the *antarāla* of the main shrine. This belongs to the Chōla period. He is seated on a *padmapiṭha* with the right leg folded and upraised, resting on the seat and the left bent so as to make its foot touching the protruding belly. The upper right and left hands are holding *paraśu* and *pāśa* respectively. He has in his lower right and left hands *sva-danta* and *mōdaka* respectively. He is adorned with *kirīṭamukuṭa*, various *hāras*, *kēyūras*, and *ardhōruka* of rare beauty, *kaṅkaṇas* and *pādavalayas*. He has a pearl stringed *yajñōpavīta* and *udarabandha*. The tip of his trunk is on the *mōdaka*. The head of Gaṇapati is canopied by a triforium *makara-tōraṇa* surmounted by a flower (Pl. 28). A number of seated images of Gaṇapati with similar features are found in the Śrīkālahastiśvara temple.

Sthānaka-Gaṇpati

Gaṇapati as standing figure with either a few bends in the body or perfectly erect is popularly known as *prasanna-Gaṇapati*. According to texts the figure should stand in *samabhāṅga*.²⁹

A standing image of Gaṇapati is noticed on one of the pillars of *kalyāṇamandapa*. He is in *samabhāṅga* and has four hands. In his upper right and left hands he has *paraśu* and *pāśa* and in the lower right and left *svadanta* and *mōdaka* respectively. The tip of his trunk is on the *mōdaka*. He has *kirīṭamukuṭa*, *hāras*, *kēyūras*, *pūrṇōruka*, *kaṅkaṇas* and *udarabandha*.

Nṛitta-Gaṇapati

A sculpture illustrating *Nṛitta-Gaṇapati* is found on one of the pilasters in the lower section of the wall of the Krishnadēvarāya-gōpura. The deity is depicted as dancing with his left leg slightly bent at the knee and raised in the *bhujangalalita* pose. He has *aṅkuṣa* and *pāśa* in the upper right and left hands respectively. The lower hands are broken. He is wearing *karaṇḍamukuṭa*, *yajñōpavīta*, *kaṅkaṇas*, *udarabandha* and *ardhōruka*. The trunk is turned to his left and is touching the left tusk. In another instance Gaṇapati is dancing

with his right leg slightly bent at the knee and resting on the ground while the left is also bent at the knee with the tips of the toes touching the ground. The remaining features are similar to the above-described one, excepting the position of the lower hands and the trunk. In this case the lower hands are holding *sva-danta* and *mōdaka*, while the tip of the trunk is touching the *mōdaka* (Pl. 27).³⁰

Dēvisahita-Gaṇapati

Gaṇapati is usually taken to be a bachelor. However, it may be noted that Gaṇapati with his consort goes by the name of *Mahā-Gaṇapati* or *Sakti-Gaṇapati*.

An image of *Mahā-Gaṇapati* is found in the west corridor of the second *prākāra* of the temple. He is seated with the right leg bent, upraised and resting on the seat. The deity has ten hands, but only four are visible from the front and the remaining six are represented behind. Of the four visible hands, the upper and lower right hands have *arikuśa* and *mōdaka* respectively. The upper left hand is passing round the Dēvi's waist, while the other right hands which are at behind, are holding *khaḍga*, *sūla* and *nāga* and the left hands, also at behind, are holding *sūla*, *pāśa*, *sūla* and some object. The trunk is curled towards left. The god has *kirīṭamukuta*, *nāga-udarabandha* and *yajñopavīta*. The Dēvi is seated on the left thigh of the god with her legs hanging. She is holding a lotus in her left hand while the right is passing around the god's back, obviously in the *ālingana* attitude. She is adorned with *kirīṭamukuta*, *hāras*, *pūrṇoruka*, *kañkaṇas* and *patra-kuṇḍalas*.

In the same corridor there is another similar image of *Mahā-Gaṇapati* which is, however, smaller than the above one. In this image all the ten hands of the deity are clearly visible. The trunk is shown with a single curl to the left. Further, Dēvi is with *kuchabandha* which is absent in the image discussed above. This and the above image belong to the later Chōla period.

Kumāra

Number of Kumāra images are found in the temple in various forms. A sculpture of his seated in *vīrāsana* on the peacock is noticed on the right vertical of the *dvāra* of the Krishṇadēvarāya-gōpura. The deity is seated with his right leg hanging and the left bent at the knee and resting on the back of the peacock. He has four hands and has *ṭānika* in the upper right hand,

vajra in the upper left while lower right and the left are in *abhaya* and in *varada* poses respectively. He is very tastefully adorned with a *kirītamukuta*, *kuṇḍalas*, various *hāras*, *kēyūras*, *pūrṇōruka*, *karikāṇas*, *pādavalayas*, *yajñōpavita* and *udarabandha*. The peacock is holding a snake in its beak. The sculpture is surmounted by a graceful *śimhalālaṭa-makaratōraṇa*. There is another icon of Kumāra with similar features to the right side of the entrance into the *antarāla* of the main shrine.

Two standing images of Kumāra are found in the west corridor of the second *prākāra*. Both of them have similar features. Kumāra is in *samabhaṅga* before a peacock. He has *akshamālā* in the upper right hand, *vajra* in the upper left and the lower right hand in *abhaya* and the lower left at *kaṭi*. He is wearing *kirītamakuta*, *chakra-kuṇḍalas*, four *hāras*, *chhannavīra*, *yajñōpavīta*, *udarabandha*, girdle with suspended pearls and *pūrṇōruka*. There is a snake in the beak of the peacock. These two appear to belong to the later Chōla period.

An excellent example of Kumāra with his Dēvīs is found in a shrine to the left on the inner side of the Bālajñānāmbā-*gopura* of the third *prākāra*. This image belongs to the later Chōla period. Kumāra is standing in *samabhaṅga* before the peacock. He has *akshamālā* in the upper right hand and a flower in the upper left. His lower right is in *abhaya* and the lower left at *kaṭi* as seen in the above sculpture. He is wearing *patra-kuṇḍalas*, five *hāras*, and *yajñōpavita* of three strands, *udarabandha* and *pūrṇōruka*. He has his two consorts on either side. The Dēvī to his right called Mahāvallī is standing with her right leg kept firmly on the ground while left leg is a little bent and placed on the ground. She is holding a *padma* in her left hand and her right is hanging by her side. The Dēvī to the left of Kumāra called Dēvasēna is standing with her left leg kept firmly on the ground and the right one slightly bent. She is holding *nīlōtpala* in her right and left one is in *lōlahasta* pose. The sculptor strictly adhered to the description of the sculpture given in the *Kumāra-tantra*.³¹

Brahmā

The Hindu mythology assigns the work of creation to Brahmā. He is the first member of the orthodox Brahmanical trinity. The *purāṇas* give different accounts regarding his origin. In one place he is described as having been

born of the Supreme Being when the latter united with energy, *Māyā*. Elsewhere, it is said, he emanated out of a Golden Egg that lay floating on primeval waters. But the most widely accepted version is that he was born out of a lotus that sprang up from the naval of Vishṇu.

The image of Brahmā belonging to the Chōla period is found in the niche on the north wall of the main shrine. Here Brahmā is in *samabhaṅga* on a *padma-pīṭha*. He has three faces and four hands. The upper right and left hands are holding *akshamālā* and *kamaṇḍalu* respectively. He has the lower right hand in *abhaya* and the lower left at *kaṭi*. He is wearing *kuṇḍalas*, *kiriṭamukuṭas*, *graivēyakas*, *yajñōpavīta*, *pūrṇōruka* and girdle. Similar sculptures of this god are also found on the pillars of the *kalyāṇa-* and hundred pillared-*maṇḍapas*. But in one instance the god is shown playing cymbals as Lord Śiva was dancing (see under *Naṭarāja*) (Pl. 21).

Another sculpture on a pillar in the *kalyāṇa-maṇḍapa* depicts Brahmā as seated in *padmāsana* on a *pīṭha*. It may be noted that it is sculptured on the same pillar where Kalyāṇasundaramūrti aspect of Śiva is presented (see under Kalyāṇasundaramūrti).

Vishṇu

Vishṇu is another important god of the Hindu Trinity. His images are found in all temples, to whomsoever they may be dedicated. The epics and the *purāṇas* offer a number of myths and legends about this god.³²

There are very few Vishṇu images in this temple. The image of Vishṇu is found in the west corridor of the second *prākāra*. The god is in *samapāda-sthānaka* attitude. He has four hands, the upper right and left holding *chakra* and *śaṅkha* and the lower right and left at *kaṭi* and in *varada* poses. He is richly adorned with *kiriṭamukuta*, necklaces, *yajñōpavīta*, *udarabandha*, *pūrṇōruka*, *kaṇikāṇas*, and *pādavalayas*. Another sculpture of Vishṇu is found on one of the pillars in the *kalyāṇa-maṇḍapa*. Here Vishṇu is shown as *kanyādāta* (for details see under Kalyāṇasundaramūrti). Some of the incarnations of Vishṇu, viz., the Matsya, Kūrma, Varāha, Yōga-Narasimha and Krishṇa are depicted on the pillars of the *kalyāṇa-* and hundred pillared-*maṇḍapas* and also on the pilasters of the Krishṇadēvarāya-*gopura*.

Of these, the sculptures of Kṛiṣṇa in different acts alone are noteworthy. Kṛiṣṇa as a crawling baby, with peacock feathers in his *jaṭā* and waistband is carved on a pillar of the *kalyāṇa-maṇḍapa*. Another beautiful sculpture (unfortunately heavily coated with lime) shows Kṛiṣṇa, as naughty boy trying to snatch away butter from a vessel being carried by a *gopī*. There are a few sculptures depicting Kṛiṣṇa as dancing over the hood of the serpent Kāliya with his right leg bent at the knee and resting on the hood while the left keeping on the body of the serpent. He has two hands and the right is in *bhūmisparśa-mudra* while the left is holding the tail of the serpent. He is adorned with *makara-kuṇḍalas*, *graivēyakas*, *yajñōpavīta*, waistband, *mañjiras*, etc. Yet another sculpture shows Kṛiṣṇa holding high the Gōvardhana-giri with his right hand and the left is at *kaṭi*. Kṛiṣṇa is standing in crossed legs and the body is bent to the left. He has *karaṇḍamukuta*, *kuṇḍalas*, various *hāras*, *kaṅkaṇas* and *ardhōruka*. A cow is shown behind him.

The sculptures of the other *avatāras* mentioned above do not call for any special remarks.

Dvārapālas

The *dvāra* of the *mukhamāṇḍapa* of the main shrine is guarded by two life-size *dvārapālas* belonging to the Chōla period. The *dvārapāla* who is to the left of the entrance has four arms. The lower right arm is in *tarjani* pose and lower left is holding a *gadā*, which is kept to his right. The upper right hand is showing the main deity while upper left hand is holding some unidentified object. He is standing straight on his right leg while the left leg is slightly raised and kept on the lower bulbous part of the club. The *dvārapāla* is wearing *ardhōruka* and adorned with anklets, *yajñōpavīta*, *bāhuvalayas*, and *jaṭāmakuṭa* decorated with *siṁhamukha* and *nāgas*. The other *dvārapāla* is depicted with similar features but for the sole difference that his upper left hand is showing the image of god because of his position. Similar type of loose icons of *dvārapālas* are found in the third courtyard (Pls. 30 & 31).

Dvārapālikās

The *dvāra* of the *mukhamāṇḍapa* of the Jñānaprasūnāṁbā shrine is guarded by two *dvārapālikās*. The *dvārapālikā* on the left is standing in *tribhaṅga* pose. She has four arms holding *gadā* in the lower right, *pāsa* in the upper right, lotus in the upper left and keeping lower left hand in *tarjani* pose. She

is adorned with anklets, *pūrṇōruka*, girdle, *kuchabandha*, *graivēyakas*, necklaces, *makara* and *chakra-kuṇḍalas* and *kirīṭamakuṭa*.

DECORATIVE MOTIFS

The decorative motifs are primarily meant for the beautification of religious and secular structures. These motifs indicate the aesthetic sense and the artistic skill of the contemporary sculptors and architects. In the following pages some of the important decorative motifs found in the Śrikālaḥastiśvara temple are described.

Chaitya arch

The *chaitya* arch or the *kūḍu* motif is one of the frequently found important decorative motifs in this temple. This motif is generally found on the top of the *kapōtas*, *adhiṣṭhānas* and pilasters, top of the *prāsāda* walls and below the first storey of the *vimāna*, *gopura-dvāras*, pillars, domical and *sāla*, crowning members of the *vimānas* and on the projecting cornices of doorways.

Both plain and highly ornamented *chaitya* arch motifs can be seen in the temple. The examples for plain motifs are noticed on the lower section of the pillars and images in the temple. In this case they are simply shown as semi-circular arch with a square projection on the summit and a plain circular cavity in the center.

In the second type a *kīrtimukha* is represented at the apex and floral bands, curved in shape, are shown emerging from its mouth (Pl.5). In some cases the contour of the *kūḍu* is composed of intricately designed floral patterns. Beautifully modelled and a boldly designed *kīrtimukha* head is placed on the summit. Different ornamental motifs, designs or human heads in high relief are sculptured in the central sunken section of the *kūḍu* (Pls. 2, 3, 6, 8, 18).

Female figures

Since the early centuries of the Christian era, the Indian sculptors paid much attention to the depiction of female figures to decorate religious structures. These female figures are represented in different postures and in different places of the temple. The charming female figures standing gracefully in cross-legged postures are found carved on the lower sections of the *gopura-*

dvāras. Generally they stand on a mythical *makara* or on the ground and canopied by a beautifully carved meandering floral creeper. The creeper is shown with buds, parrots, peacocks and some times monkeys also. Often the woman figure is holding the floral creeper in one hand and the other in *katyavalambita* pose. Excellent examples of this type are found on either side of the doorjambs of the *gōpura* of the second *prākāra*. In this case the lady on the right side is shown standing on a *makara* in *tribhaṅga* while her counter-part on the left side is on a *pīṭha* (Pl. 32). The same type of figures are also found on the doorjambs of the Kṛishṇadēvarāya-*gōpura*. In these figures the physical beauty and charm are very well brought out as they were shown standing in *tribhaṅga* poses. Further, the creepers are also carved with graceful bends by their side as if to strike a comparison with ladies who were holding them.

Many other female figures can be found in various postures as sitting or standing or holding *vīṇās*, *chāmaras*, etc. (Pl. 33). These figures help us to appreciate the sculptor's mastery over feminine anatomy and form.

Dwarfs

The impish dwarfs are used as decorative devices in the temple. They are found in different parts of the temple like the *kapōta* which is placed on the top of the *prāsāda* walls and below the *vimāna*, on the *adhiṣṭhānas* and *prastaras* of the *gōpura-dvāras* and *upapīṭhas*, cornice of the shrine doorways, lower section of the *kumībhapañjaras*, pedestals of the sculptures, on the bases or brackets of the pillars or pilasters, etc. Generally they are shown seated and in the act of carrying weight over the head or the shoulders or with their upraised hands. In some cases they are also represented as standing. These dwarfs are shown with *kirītamakuṭas*, wristlets, *kēyūras*, anklets, *yajñōpavītas* and *hāras*.

Makara-tōraṇa

The *makara-tōraṇa* is another decorative motif found in the temple. This is carved as a canopy of the cult images sculptured on the pillars of the *kalyāṇa-* and hundred pillared-*maṇḍapas* and on the exterior walls.

In all the examples the arch is composed of multi-stringed floral bands. The top portion either left blank or is occupied by a boldly designed *kīrtimukha*

motif or a floral design. Generally multiple floral strings are shown flowing out freely from the mouth of *kirtimukha*. The *makaras* are carved below the either sides of the floral arch. The upraised trunks of the *makaras* are shown touching the floral scrolls shown above (Pls. 20, 28).

Semi-divine beings

The literary works of ancient and medieval India frequently mention the *gandharvas* and *kinnaras*. The *gandharvas* are the heavenly musicians who not only belonged to the divine orchestra but also functioned as dancers in the court of Indra.³³ The *kinnaras* also, like the *gandharvas*, are celebrated as the best singers in the epics and classical poetry.³⁴ The *Mānasāra* states that they should be hybrid in appearance, their upper half being human with wings attached to their shoulders and the lower half being either bird or animal like. They may be shown either playing on musical instruments or carrying garlands or dancing.³⁵

Some interesting examples are found carved on the pillars in the *maṇḍapas* of the Śrikālahastīvara temple. The first example is of a *gandharva* who is shown holding some object in his right hand while the other is raised up. He is hybrid in form i.e., upper half as human body with wings and the lower half bird like. The tail is extremely decorated. He has a *kirīṭamukuta*, *kundalas* and various *hāras*. In another example, a *gandharva* is holding an incense burner (?) in his right hand and a bell (?) in his left. He is also hybrid in form. The curved tail and the shapely legs are very realistic. He has *hāras*, *kundalas*, *kirīṭamukuta* and *jaṭas* flowing to the sides. In the other sculpture, a beautiful celestial damsel *kinnari* is shown holding a *viṇā* in her right hand and the other is in *sūchihasta*. She is also represented in hybrid form. The artistic floral tail, wings and legs are marvelously modelled. She is adorned with *kirīṭamukuta*, *kundalas*, various *hāras*, *kaṅkaṇas*, etc. Similar representations are found sculptured on the pillars of the *kalyāṇa-* and hundred pillared- *maṇḍapas*.

Siṁha motif

The *siṁha* motif is another ornamental motif found in the *maṇḍapas* of the temple. This animal is always shown in a seated posture. It has the human body and the face of a lion. But the toes of the legs and the fingers of hands have long and sharp nails. It is always shown with outstretched

mane, arranged in the form of a circle round the head, bulging eyes, and gaping mouth, protruding tongue and at times with a long and curved tail. In some cases its genital organ is also shown prominently. This fantastic mythical monster is represented on the pedestals of the pillars, *adhiṣṭhānas* of the *maṇḍapas* and shrines, on the capital mouldings of the pillars and on either side of the door-ways (Pls. 14, 15).

Flora and Fauna

The sculptors took special interest in the representation of flora and fauna. Varieties of floral designs and the liner carvings are found on the *paṭṭas* of the *adhiṣṭhāna*, on the shafts of the pillars, pilasters and on the ceilings (Pls. 14, 15, 17). A large variety of birds and animals are sculptured in various parts of the temple. They are found either as vehicles of gods and goddesses or decorative motifs. In the temple animals like elephants, monkeys, bulls, cows, rams, dogs, buffaloes, deer and birds like doves, parrots, swans, peacocks are found sculptured on the pillars (Pls. 34, 35). A long row of elephants and horses are also shown on the *paṭṭas* of the *adhiṣṭhānas* (Pl. 18). The trees and mountains are also carved beautifully (Pl. 25).

Apart from the above referred to decorative motifs, the sculptors also used drummers, musicians, dancers, sages, geometrical and floral designs, floral scrolls, lotus medallions, *pūrṇakumībhās*, erotic-figures, etc., as decorative pieces. These motifs are found on the pillars of the *maṇḍapas* like *kalyāṇa-*, hundred pillared- and other *maṇḍapas* and also on the pilasters, *adhiṣṭhānas* of the *gopuras* (Pls. 38, 41).

Besides the decorative-motifs, the sculptures like two standing lions with one head are found on one of the pillars in the hundred-pillared *maṇḍapa*. Another excellent sculpture of this type is found on one of the pillars in the left side *maṇḍapa* of the *Bhikshala-gopura*. In this relief three dancing males are represented with four legs instead of six. The central figure is shown sharing the legs of the figures carved on either side of it (Pl.40). This type of sculptures show the artist's skills in making full use of the limited space and also to invite the onlooker to exercise his imagination to grasp the full significance of the object depicted.

As already noted above, the Śrīkālahastiśvara temple is one of the five holy Śaiva *kshētras*, which represent the five elements of the nature. The *Vāyu-liṅga* of Śrīkālahasti is considered very sacred and a number of legendary accounts are woven around this *kshētra*. The inscriptions that have been discovered so far in Śrīkālahasti throw light on the historical background of the temple from the Chōla to the Vijayanagara period. From the Chōla inscriptions it is clear that the region around Śrīkālahasti was known as Ārrūr-nādu and that it was included in Tiruveṅgada-kōṭṭam. The latter was itself a subdivision of Jayaṅgondasōla-maṇḍalam. It is interesting to note that though the Chōla hegemony came to an end long before the Vijayanagara period, the name of the division Jayaṅgondasōla-maṇḍalam, which owes its origin to the title of the Chōla emperor, was not forgotten even as late as in the time of Sadāśivarāya. The Chōla inscriptions mention a number of royal officers of various cadres, enquiries conducted into the irregularities committed by temple staff, territorial divisions, endowments, etc. One of the popular endowments made during the Chōla period was setting up of lamps. Generally sheep and gold were donated for maintaining them. Often tax-income was also remitted to the temples. It provides an insight into the taxation system that prevailed during the Chōla period. More than twenty five tax terms are found mentioned in the epigraphs of Śrīkālahasti.

The endowments such as livestock, money, lands and villages and remissions of taxes considerably helped the temple in becoming rich by the end of the Chōla period. It is unfortunate that we cannot assess the contribution of the Chōlas to the architectural growth of the temple with any degree of certainty owing to the recent renovations. However, some of the existing shrines, pillars and capitals lead us to conclude that the Śrīkālahastiśvara temple had only the Chōla architectural styles till the additions and alterations were made by the Vijayanagara rulers. The inscriptions of the Yādavarāyas, the feudatories of the Chōlas, also have valuable information about the patronage the temple enjoyed. Their relationship with the Pottapi Chōlas is also known.

The Śrīkālahastiśvara temple rose in its glory to the zenith during the Vijayanagara period. As many as seventy inscriptions belonging to the Vijayanagara period are found and they form valuable source material for the study of not

only the economic conditions of the contemporary society but also for the architectural history of the temple. From the inscriptions of Śrīkālahasti as well as from a few other places we know that the celebrated Vijayanagara emperor Krishṇadēvarāya visited this temple-town along with his queens Chinnādēvi and Tirumaladēvi and made lavish gifts. It may be noted that the only epigraphical evidence for the coronation of Achyutarāya comes from the Śrīkālahastiśvara temple where the ceremony is stated to have taken place.

As mentioned above there are a few striking differences between the patterns of endowments made during the Chōla period and the Vijayanagara period. Even a superficial study makes it abundantly clear that the setting up of lamps was very popular during the Chōla period whereas during the Vijayanagara period we rarely find this practice. It is of considerable significance to note that the same holds good in case of many other temples in the Āndhra country. During the Vijayanagara period making liberal provisions for food offerings in the temple was very popular. The Śrīkālahastiśvara temple is no exception to this. This naturally leads us to conclude that the agricultural produce was on the high side. In this context we may also note that during the Vijayanagara times the endowments made to the temples for specific purposes were diverted for providing irrigation facilities, fresh or improving the existing ones, to the temple lands.

References

1. J.N. Banerjea, *The Development of Hindu Iconography*, p. 448.
2. T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol. I, Part-I, pp. 295 ff.
3. *Ibid.* pp. 302 ff.
4. *Ibid.* App. B, pp. 154 ff.
5. Contra. V. Kameswara Rao, *Op. Cit.*, p. 152.
6. T.A. Gopinatha Rao, *Op. Cit.*, Vol. II, Part-I, pp. 107-109.
7. *Ibid.* pp. 273-291.
8. This is obviously the Vyākhyāna-Dakṣināmūrti. In this form Śiva should hold *akshamālā* and *agni* or *sarpa* in the upper right and left hands respectively (see T.A. Gopinatha Rao, *Op. Cit.*, Vol. II, Part- I, 274-278). But in this example the deity holds *mṛiga* and *trisūla* in the upper right and left hands respectively which are not mentioned in the texts.
9. T.A.Gopinatha Rao, *Op. Cit.*, Vol. II, Part- II, pp. 223-270.
10. Contra, V. Kameswara Rao, *Op. Cit.*, p. 184.

11. Due to decay of the stone the sculpture could not be photographed.
12. T.A. Gopinatha Rao, *Op. Cit.*, Vol. II, Part-II, App. B, pp.171 ff.
13. *Ibid.* Vol. II, Part- I, pp. 338 ff.
14. *Contra*, V. Kameswara Rao, *Op. Cit.*, pp. 128-129.
15. *Ibid.* p. 184.
16. In Vijayanagara monuments they are found prominently on the *prākāra* walls (eg. Mallikārjuna temple, Śrīsailam) and on the pillars of the *kalyāṇa-maṇḍapas* (eg. Virabhadrasvāmi temple, Lēpākshi and Śrīkālahastiśvara temple, Śrīkālahasti).
17. Generally the *dikpālas* in the Kalyāṇasundaramūrti scene are depicted as standing while witnessing the marriage, out of respect towards Lord Śiva and his consort Pārvati. E.g. Lēpākshi.
18. T.A. Gopinatha Rao, *Op. Cit.*, Vol. II, Part – II, App. B. pp. 56, 57.
19. *Ibid.* Vol. II, Part- I, pp. 129, 130.
20. *Ibid.* pp. 130, 131, 132.
21. *Ibid.* pp. 131-132.
22. The above-described Bhairava comes under Vaṭuka-Bhairava form. But according to the *Rūpamaṇḍana* a Vaṭuka-Bhairava should have eight hands. Here we may note that the illustrations to Vaṭuka-Bhairava given by T.A. Gopintha Rao also have only four hands. (Vol. II, Part-I, pp. 178-179).
23. T.A. Gopinatha Rao, *Op. cit*, Vol. II, Part-I, pp. 182-187.
24. The sculpture's features almost tally with the description of the image of Virabhadra given in the text Śrītattvanidhi.
25. T.A. Gopinatha Rao, *Op. cit.*, Vol. I, Part-II, pp. 341-342.
26. This sculpture could not be photographed as it was covered with thick lime coating.
27. The deity having four hands deviates from the description found in the text, see T.A. Gopinatha Rao, *Op. cit.*, Vol. I, Part-II, pp. 345-346.
28. For details see, T.A. Gopinatha Rao, *Op. Cit.*, Vol. I, Part-I, pp. 35 to 67.
29. *Ibid.* pp. 57, 58.
30. For the images of Nṛitta-Gaṇapati see M. Rama Rao, *Śaivite Deities of Āndhra Dēśa*, pp. 22 ff; T.A. Gopinatha Rao, *Op. Cit.*, Vol. I, Part-I, pl. XVI, p. 67, JIH.XLVIII, p. 409.
31. T.A. Gopinatha Rao, *Op. Cit.*, Vol. II, Part-II, p. 445.
32. For details see, *Ibid.* Vol. - I, Part-I, pp. 73-80.
33. R.S. Panchamukhi, "Gandharvas and Kinnaras", *Proceedings and Transactions of the All India Oriental Conference*, X Session, Tirupati, 1940, p.554.
34. *Ibid.* p. 555.
35. J.N. Banerjea, *Op. Cit.*, pp. 281, 298, 356.

Ground Plan and its Details

1. Kṛiṣṇadēvaraya *gōpura*
2. Fourth *prākāra* wall
- 2.a. Third *prākāra* wall
- 2.b. Second *prākāra* wall
3. Bhikshala-*gōpura* – Fourth
4. Shops
5. *Gōpura* gateway – Kāśīviśvēśvara Temple
6. *Prākāra* wall – Kāśīviśvēśvara Temple
7. Garbhagṛiha – Kāśīviśvēśvara Temple
8. Mukhamāṇḍapa - Kāśīviśvēśvara Temple
9. Annapūrṇādēvi shrine
10. Cloak-room
11. Executive office
12. Bālajñānāmba *gōpura*
13. A *māṇḍapa*
14. Kumāra shrine
15. A *māṇḍapa*
16. Śivayya *gōpura*
17. Minor shrine
18. Gaṇapati shrine
19. and 20. Śiva shrines
21. Pātālavighnēśvara shrine
22. Gurrapusāni *māṇḍapa*
23. Two pillared *māṇḍapa*

24. Sadāśivēśvara shrine
25. 26 and 27. *Maṇḍapas*
28. *Nandi-maṇḍapa* - Western side
29. A *maṇḍapa*
30. Kumāra shrine
31. *Tirumañjana-gopura*
32. Gaṇapati shrine
33. Hundred pillared *maṇḍapa*
34. *Kalyāṇa-maṇḍapa*
35. A *maṇḍapa*
36. Four pillared *maṇḍapa*
37. *Aṣṭottara-sāta-liṅga* shrine
38. Four tall pillared *maṇḍapa*
39. Four high pillared (*kōṭa*) *maṇḍapa*
40. A *maṇḍapa*
41. and 42. Śiva shrines
43. *Dakṣiṇa-gopura*
44. and 45. *Maṇḍapas*
46. Śiva shrine
47. A ruined *maṇḍapa*
48. 49 and 50. Śiva shrines
51. A *maṇḍapa*
52. Balaramēśvara shrine
53. Śiva shrine
54. Steps
55. *Nandi-maṇḍapa* - Southern side
56. *Balipīṭha*
57. *Nandi-stambha*

Ground plan and its Details

58. South *gopura* – Second courtyard
59. Pillared hall
60. Rooms
61. *Vāhana* room
62. *Utsavamūrti* room
63. Pillared cloister
64. Naṭarāja shrine
65. A pillared hall
66. Kitchen
67. Pillared corridor (*Pradakshīna*)
68. Mrityuñjayēśvara shrine
- 68.a. Kannappa shrine
69. *Dhvajastambha*
70. *Balipīṭha*
71. Dakṣhiṇāmūrti
72. Pillared hall
73. *Nandi*
74. *Mukhamandapa*
75. *Pradakṣhināpatha*
76. *Garbhagṛīha* – Main shrine
77. and 78. *Antarālas*
79. Lion
80. *Mukhamandapa* – Jñānaprasūnāṁba shrine
81. *Pradakṣhināpatha* – Jñānaprasūnāṁba shrine
82. *Antarāla* - Jñānaprasūnāṁba shrine
83. *Garbhagṛīha* – Jñānaprasūnāṁba shrine
84. *Sayanagṛīha*

Chronological List of Inscriptions

Sl.No.	King	Date [A.D]	Purport	Reference
1.	Rājarāja I	1000-01	Stops abruptly after mentioning the name Sōlavēlar	<i>SII</i> , XVII, No.323
2.	"	1008-09	Gift of gold	<i>Ibid</i> , No. 327
3.	"	1011-12	An enquiry by king	<i>Ibid</i> , No. 328
4.	"	1011-12	Gift of gold plate	<i>Ibid</i> , No. 313
5.	"	—	Gift of cows	<i>Ibid</i> , No. 322
6.	Rājēndra I	1016	Gift of gold	<i>Ibid</i> , No. 314
7.	"	1016	Gift of sheep	<i>Ibid</i> , No. 315
8.	"	1023-24	Gift of money	<i>Ibid</i> , No. 305
9.	"	1023-24	Gift of cows and gold	<i>Ibid</i> , No. 319
10.	"	1023-24	-do-	<i>Ibid</i> , No. 320
11.	"	1029-30	Gift of sheep	<i>Ibid</i> , No. 317
12.	"	1029-30	Gift of cows	<i>Ibid</i> , No. 309
13.	"	1032-33	Damaged	<i>Ibid</i> , No. 308
14.	"	1032-33	Registers a gift	<i>Ibid</i> , No. 321
15.	"	1034-35	Gift of a lamp	<i>Ibid</i> , No. 325
16.	"	1035-36	Gift of gold	<i>Ibid</i> , No. 326
17.	"	1035-36	Damaged	<i>Ibid</i> , No. 324
18.	"	1036-37	Gift of cows	<i>Ibid</i> , No. 318
19.	"	Lost	Damaged	<i>Ibid</i> , No. 329
20.	"	—	Incomplete	<i>Ibid</i> , No. 316
21.	"	Lost	Gift of a lamp	<i>Ibid</i> , No. 306
22.	"	Damaged	Gift of gold	<i>Ibid</i> , No. 310
Unless otherwise stated the following inscriptions Nos. belong to the A.R. 1922				
23.	"	—	Gift of a image	No. 168 (b)

24.	Rājādhirāja I	1042-43	Registers a land sale	No. 125
25.	"	1042-43	Gift of land	No. 124
26.	"	1043-44	Gift of lamps	SII, XVII, No.312
27.	"	1043-44	Damaged	<i>Ibid</i> , No.307
28.	Virarājēndra	1065-66	Gift of sheep	No. 282
29.	Kulōttunga I	1083-84	Gift of land	No. 86
30.	"	1087-88	Registers an order of the king transferring a dancing girl	No.141
31.	"	1089-90	Gift of cows and sheep	No.151
32.	"	1090-91	Gift of lamp-stand	No.144
33.	"	1095-96	Gift of land	No.158
34.	"	1095-96	Gift of land	No.157
35.	"	1096-97	Gift of cows	No.84
36.	"	1100-01	Gift of money	No.142
37.	"	1100-01	Gift of sheep	No.139
38.	"	1100-01	Gift of sheep	No.132
39.	"	1100-01	Gift of lamp-stand and sheep	No.143
40.	"	1100-01	Incomplete	No.88
41.	"	1102-03	Gift of sheep	No.131
42.	"	1102-03	Gift of a lamp	No.135
43.	"	1103-04	Gift of cows	No.127
44.	"	1110-11	Registers a land sale	No.110
45.	"	15 th March 1111	Gift of cows	No.129
46.	"	1111-12	Gift of cows	No.130
47.	"	1111-12	Gift of sheep	No.128
48.	"	1111-12	Gift of salt	No.152
49.	"	1112-13	Gift of a lamp	No.150
50.	"	1115-16	Gift of money	No.82
51.	"	1116-17	Gift of sheep	No.91
52.	"	1116-17	Registers a land sale	No.172
53.	"	1116-17	Registers a land sale	No.171
54.	"	1116-17	Gift of a land	No.173
55.	"	1116-17	Gift of a land	No.175
56.	"	1118-19	Gift of sheep	No.95

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57.	"	1118-19	Gift of a land	No.90
58.	"	—	Gift of a bronze image	No.168 (a)
59.	Vikramachōla	1120-21	Gift of sheep	No.114
60.	"	1121-22	Gift of sheep	No.109
61.	"	1122-23	Gift of money	No.106
62.	"	1128-29	Gift of sheep	No.100
63.	"	1129-30	Gift of money	No.108
64.	"	1129-30	Gift of money	No.103
65.	"	1129-30	Gift of money	No.112
66.	"	1129-30	Gift of lamp	No.102
67.	"	1129-30	Gift of money	No.111
68.	"	1131-32	Incomplete, provision made for daily offerings	No.85
69.	"	Lost	Gift of land	No.155
70.	Kulōttunga II	1138-39	A provision is made to feed <i>brahmanas</i>	No.83
71.	"	1145-46	Gift of cows	No.123
72.	"	1146-47	Gift of cows	No.93
73.	Rājarāja II	1151-52	Gift of money	SII, VIII, No.488
74.	"	1154-55	Gift of sheep	No.146
75.	"	1156-57	Gift of money	No.147
76.	"	Lost	Gift of sheep	No.138
77.	Rājādhirāja II	1174-74	Gift of sheep	No.105
78.	"	1175-76	Gift of sheep	No.126
79.	Kulōttunga III	1180-81	Gift of cows	SII, IV, No.643
80.	"	1180-81	Gift of cows	No.154
81.	"	1180-81	Gift of garden land & well	SII, VIII, No.502
82.	"	1184-85	Gift of taxes	Ibid. No.379
83.	"	1187-88	Gift of cows	No.89
84.	"	1187-88	Gift of sheep	No.153
85.	"	1187-88	Gift of sheep	No.156
86.	"	1188-89	Records building of the temple <i>mandapa</i> and flight of steps with granite	SII, VIII, No.496
87.	"	1190-91	Gift of cows	No.87

88.	"	1191-92	Gift of money	<i>SII</i> , VIII, No.474
89.	"	1191-92	Gift of goats & a ram	<i>Ibid.</i> No.381
90.	"	1192-93	Gift of land	<i>SII</i> , IV, No.645
91.	"	1192-93	Gift of sheep	No.121
92.	"	1192-93	Gift of sheep	No.107
93.	"	1194-95	Gift of money	<i>SII</i> , VIII, No.473
94.	"	1196-97	Gift of goats	<i>SII</i> , IV, No.646
95.	"	1196-97	Gift of money	<i>SII</i> , VIII, No.477
96.	"	1197-98	Gift of sheep	No.117
97.	"	1203-04	Gift of sheep	No.134
98.	"	1204-05	Registers an under taking to provide the offerings	No.94
99.	"	1207-08	Gift of land	No.122
100.	"	1208-09	Gift of land	No.120
101.	"	1210-11	Incomplete	303 of 1904
102.	"	1210-11	Gift of land	No.92
103.	"	1210-11	Gift of land	No.133
104.	"	1212-13	Gift of cows	No.116
105.	"	1212-13	Gift of taxes	<i>SII</i> , VIII, No.378
106.	"	1214-15	Gift of sheep	No.115
107.	"	Built in	Gift of sheep	No.119
108.	"	Built in	Gift of sheep	No.118
109.	Rājarāja III	1220-21	Gift of lamps & money	No.96
110.	"	1220-21	Gift of lamp	No.159
111.	"	1222-23	Gift of sheep	No.104
112.	"	1224-25	Gift of land	<i>SII</i> , VIII, No.482
113.	"	1224-25	Gift of land as <i>Dēvadāna</i>	<i>Ibid.</i> No.481
114.	"	1224-25	Gift of land	<i>SII</i> , IV, No.648
115.	"	1225-26	Gift of money	No.168
116.	"	1225-26	Gift of money	No.140
117.	"	1225-26	Gift of money	<i>SII</i> , VIII, No.468
118.	"	1226-27	Gift of goats	<i>Ibid.</i> IV, No.644
119.	"	1226-27	Gift of money	<i>Ibid.</i> VIII, No.481
120.	"	1226-27	Gift of money	<i>Ibid.</i> No.478
121.	"	1226-27	Gift of goats	181 of 1903

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122.	"	1226-27	Gift of cattle	No.137
123.	"	1226-27	Gift of lamp stands	No.148
124.	"	1227-28	Gift of lamp	SII, VIII, No.464
125.	"	24 th April 1228	Gift of a village	No.136
126.	"	1228-29	Gift of sheep	No.145
127.	"	1230-31	Gift of land	SII, VIII, No.469
128.	"	1230-31	Gift of goats	Ibid. No.490
129.	"	1231-32	Gift of sheep	Ibid. No.466
130.	"	1232-33	Gift of cows	Ibid. No.465
131.	"	1235-36	Gift of lamp	Ibid. No.467
132.	"	1236-37	Gift of cows	Ibid. No.463
133.	"	1243-44	Gift of land	Ibid. IV, No.647
134.	Vijayagandha Gopāladēva	1254-55	Gift of land	SII, VIII, No.470
135.	Alluntirukkā ^{alias} lattidēva alias Gaṇḍagōpāla	1256-57	Gift of money	Ibid. No.500
136.	Vijayagandha Gopāladēva	1256-57	Gift of land	bid. No.501
137.	Gaṇapati (1199-1262)	—	Mentions Sāmanta Bhōja, a minister of Gaṇapati	SII, IV, No.649
138.	—	3 rd Nov. 1320	Gift of land	SII, VIII, No.497
139.	—	3 rd Nov. 1320	Gift of land	Ibid. No.496
140.	Sāvana I	30 th March 1362	Gift of cows	Ibid. No.487
141.	—	1 st May 1367	Records the valour of a person who killed 150 tigers	Ibid. No.471
142.	—	March/April 1370	Gift of cows	Ibid. No.493
143.	—	21 st June 1370	Gift of land	Ibid. No.484
144.	—	20 th Dec. 1382	Gift of land	Ibid. No.489
145.	Harihara II	1401-02	Gift of land	Ibid. No.491
146.	Dēvarāya II	1435-36	Gift of money	Ibid. No.492
147.	Krishnādēva- rāya	1510-11	Gift of cows	Ibid. No.486
148.	"	17 th Feb. 1511	Gift of money	166 of 1924
149.	"	10 th Feb. 1513	Gift of precious stones and ornaments	180 of 1924

150.	"	10 th Feb. 1513	Gift of necklaces, golden vessels and precious stones	165 of 1924
151.	"	10 th Feb. 1513	-do-	181 of 1924
152.	"	10 th Feb. 1513	-do-	150 of 1924
153.	"	10 th Feb. 1513	-do-	SII, IX, No.492
154.	"	11 th June, 1513	Gift of a golden <i>prabhāvali</i> set and some villages	162 of 1924
155.	"	1513-14	-do-	SII, IX, No.489
156.	"	4 th July, 1514	Gift of a golden vessel, pearls and precious stones & <i>paṇam</i>	No.176
157.	"	13 th Sept. 1514	Gift of money	164 of 1924
158.	"	5 th June, 1517	Registers the building of 100 pillared <i>maṇḍapa</i> & the big <i>gōpura</i>	SII, VIII, No.495
159.	"	17 th March, 1517	Gift of money	Ibid. IX, No.505
160.	"	4 th Nov. 1517	Gift of a village	No.113
161.	"	16 th Feb. 1520	Gift of a village	172 of 1924
162.	"	15 th Jan. 1522	Gift of a village	No.182
163.	"	17 th Nov. 1522	Gift of money	No.184
164.	"	27 th Nov. 1527	Gift of money	No.160
165.	"	17 th April 1528	Gift of money	SII, VIII, No.475
166.	"	1528-1529	Gift of money	184 of 1924
167.	Achyutarāya	21 st Aug. 1531	Gift of money	171 of 1924
168.	"	20 th May 1532	Gift of a village	159 of 1924
169.	"	25 th June 1532	Gift of money	180 of 1924
170.	"	27 th June 1532	Gift of a village	168 of 1924
171.	"	27 th July 1532	Gift of a village & records the coronation of the king	SII, XVI, No.98
172.	"	27 th July 1532	Gift of a village & records the coronation of the king	SII, IX, No. 550
173.	"	27 th July 1532	-do-	Ibid.No.551
174.	"	27 th July 1532	-do-	182 of 1924
175.	"	1 st Jan. 1533	Gift of money	No.183
176.	"	14 th July 1533	Registers the <i>Muktātulābhāra</i> ceremony of Varadāmbika and Chikavēṅkaṭādri	SII, IX, No.549

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177.	"	16 th July 1533	Gift of a village	170 of 1924
178.	"	26 th Aug. 1533	Gift of money	No.181
179.	"	25 th June 1534	Gift of a village	163 of 1924
180.	"	10 th Feb. 1535	Gift of money	154 of 1924
181.	"	9 th Aug. 1535	Gift of money	152 of 1924
182.	"	21 st Jan. 1536	Gift of money	156 of 1924
183.	"	23 rd Aug. 1536	Gift of villages	No.178
184.	"	13 th Jan. 1537	Gift of money	No.177
185.	"	7 th Feb. 1537	Gift of money	174 of 1924
186.	"	27 th Dec. 1537	Gift of money	175 of 1924
187.	"	12 th March 1538	Registers the sale of village	179 of 1924
188.	"	19 th May 1538	Gift of a village	No. 179
189.	"	23 rd Dec. 1538	Gift of villages	167 of 1924
190.	"	8 th Aug. 1539	Gift of money	160 of 1924
191.	"	14 th Aug. 1539	Gift of gold	176 of 1924
192.	"	25 th Jan. 1541	Gift of money	No.166
193.	"	27 th Jan. 1541	Gift of money	No.167
194.	"	27 th Jan. 154	Gift of money	No.162
195.	"	27 th Jan. 1541	Gift of money	No.164
196.	"	29 th Jan. 1542	Gift of a village	No.165
197.	"	14 th July 1544	Mentions about Chikka Mallapanāyaka of Penugonḍa	No.163
198.	"	—	Gift of money	169 of 1924
199.	Sadāśivadēva	7 th Sept. 1544	Records an agreement	155 of 1924
200.	"	1545-46	Damaged	SII, VIII, No.479
201.	"	24 th Jan. 1548	Gift of money	bid. No.377
202.	"	28 th Feb. 1554	Gift of money	Ibid. No.485
203.	"	7 th Dec. 1565	Gift of money	153 of 1924
204.	"	10 th Aug. 1567	Gift of money	183 of 1924
205.	"	10 th Dec. 1567	Damaged	SII, XVII, No.330
206.	"	13 th Dec. 1567	Damaged	No.169
207.	"	1569-70	Damaged	SII, XVII, No.331

Miscellaneous Inscriptions

208.	—	—	Gift of salt pan	<i>SII</i> , VIII, No.380
209.	—	—	Gift of money	<i>Ibid.</i> No.483
210.	—	—	Gift of money	<i>Ibid.</i> No.494
211.	—	—	Gift of sheep	No.97
212.	—	—	Gift of cows	No.98
213.	—	—	Gift of sheep	No.99
214.	—	—	Gift of land	No.101
215.	—	—	Gift of land	No.174
216.	—	—	Records the building of a <i>maṇḍapa</i>	No.161
217.	—	—	Registers an agreement	186 of 1924
218.	—	—	Stones lost and misplaced	185 of 1924
219.	—	—	States about Yādavakulamādēvi's boastful vow	No.149
220.	—	—	Records <i>sthālapurāṇa</i> (Kannappa)	<i>SII</i> , IV, No.380
221.	—	20 th Feb. 1792	Gift of certain revenues	No.170

Glossary

<i>Abhaya</i>	:	A gesture of protection.
<i>Adhah – Padma</i>	:	An inverted lotus in the lower part of <i>Adhiṣṭhāna</i>
<i>Adhiṣṭhāna</i>	:	An essential member of a temple and is placed generally above the <i>upapīṭha</i> .
<i>Agni</i>	:	Fire or flame
<i>Akshamālā</i>	:	Rosary of beads
<i>Añjali</i>	:	Both palms joined in salutation
<i>Añkuśa</i>	:	Elephant goad
<i>Antarāla</i>	:	Vestibule. It is in the form of a chamber, usually in front of the <i>garbhagṛīha</i>
<i>Ardhōruka</i>	:	Drawers
<i>Avatāra</i>	:	Incarnation
<i>Asva-thara</i>	:	Frieze of horses
<i>Āgama</i>	:	The ritualistic texts belonging to Śiva and Vishṇu
<i>Āliṅgapāṭṭikā</i>	:	Band connecting the <i>adhiṣṭhāna</i> and wall
<i>Āsina</i>	:	Seated
<i>Balipīṭha</i>	:	The stone pedestal on which <i>Bali</i> is offered
<i>Bāṇa</i>	:	Arrow
<i>Bhaṅga</i>	:	Bodily flexion
<i>Bhikshāpātra</i>	:	Begging bowl
<i>Bhujāṅgalalita</i>	:	One leg bent at the knee and resting on the ground and the other leg lifted up and kept above the level of the knee

<i>Bhujaṅgrāsa</i>	: Same as <i>bhujaṅgalalita</i> but with the upraised leg kept at level or below the knee of the leg resting on the ground
<i>Bodiga</i>	: Projecting bracket or corbel of a capital
<i>Chakra</i>	: Disc
<i>Chaitya</i>	: Ante fire; foliated arch
<i>Chāmara</i>	: Fly whisk
<i>Chhannavīra</i>	: An ornament hung round the neck by a string so as to lie over the chest
<i>Chitra-tōrana</i>	: A decorative motif above a niche or sculpture
<i>Cyma-recta</i>	: Moulding in an outline of two curves
<i>Damaru</i>	: A small drum
<i>Danda</i>	: Stick or staff
<i>Dandahasta</i>	: Hand thrown forward and held straight like a stick or like the trunk of an elephant
<i>Danta</i>	: Tusk
<i>Dēvadāna</i>	: Land given as a gift to a deity
<i>Dhanus</i>	: Bow
<i>Dhvaja-stambha</i>	: Flag-staff in the temple
<i>Dipa - stambha</i>	: Lamp pillar
<i>Drāvida</i>	: One of the three main styles of architecture, often used in the <i>Silpa</i> texts
<i>Dvāra</i>	: Entrance
<i>Dvārapālaka</i>	: Gate-keeper
<i>Dvibhaṅga</i>	: The body in two bends
<i>Dvi-tala</i>	: Two storeyed
<i>Ēkatala</i>	: Single storeyed
<i>Ekāvali</i>	: Single stringed pearl necklace
<i>Gadā</i>	: Club

Glossary

<i>Gaja-hasta</i>	: See <i>daṇḍahasta</i> (also mentioned as <i>Kari-hasta</i>)
<i>Gala</i>	: Neck. It is normally found in between two mouldings. Sometimes it is cut into small compartments by employing miniature <i>stambhikas</i> and decorated with <i>vajra-bandha</i> motifs
<i>Gaṇa</i>	: Group
<i>Garbhagṛīha</i>	: Sanctum sanctorum
<i>Ghanṭā</i>	: Bell
<i>Gōpura</i>	: Oblong structure above the entrance of a <i>prākāra</i> . This is one of the most distinctive features of a <i>Dravidian</i> temple
<i>Grīva</i>	: The neck of the superstructure
<i>Graivēyaka</i>	: Neck ornament
<i>Haiṁsa</i>	: Swan
<i>Hāra</i>	: Necklace
<i>Hōma</i>	: Any oblation or sacrifice
<i>Jaṭāmakuṭa</i>	: Crown composed of locks of hair
<i>Jñānamudra</i>	: The pose of the hand in which the tips of the middle finger and of the thumb are joined together and held near the heart, with the palm of the hand turned towards the heart
<i>Jvālā</i>	: Flame
<i>Kalaśa</i>	: Round pinnacle
<i>Kalyāṇa-maṇḍapa</i>	: Pillared hall where the marriage of the deities is celebrated.
<i>Kamaṇḍalu</i>	: Vessel with a handle and spout in the front
<i>Kaṅkaṇa</i>	: Wristlet
<i>Kapālamālā</i>	: Garland of skulls
<i>Kapōta</i>	: Cornice

<i>Karaṇḍamakuṭa</i>	:	Crown made in the shape of a bowl shaped vessel
<i>Katiśūtra</i>	:	Waist band
<i>Katyavalambita</i>	:	The pose of the hand when the arm is let down, hanging by the side of the body and hand is made to rest on the loins (<i>katī</i>), <i>Kaṭaka-hasta</i>
<i>Kētaki</i>	:	Flower (Mogra)
<i>Kēyūra</i>	:	Ornament of the shoulders
<i>Khadga</i>	:	Shield
<i>Kirīṭamakuṭa</i>	:	Conical cap sometimes ending in an ornamental top carrying a central pointed knob
<i>Kirtimukha</i>	:	A decorative motif showing the grinning face of lion
<i>Kōshtha</i>	:	Niche
<i>Kuchabandha</i>	:	Breast band
<i>Kudya-stambha</i>	:	pilaster (also mentioned as <i>stambhika</i>)
<i>Kukkuṭa</i>	:	Cock
<i>Kumuda</i>	:	Rounded projecting member of an <i>adhiṣṭhāna</i> .
<i>Kumbhapañjara</i>	:	Pilaster with a vase at the base and a cage at the top
<i>Kundala</i>	:	Ear-ornament
<i>Kūdu</i>	:	Foliated arch in South Indian Temples
<i>Kūṭa</i>	:	Miniature shrine, square throughout
<i>Kūṭa-kōshtha</i>	:	Niche surmounted by a <i>kūṭa</i>
<i>Lalāṭa-bimba</i>	:	The center of the lintel of <i>garbhagṛīha</i> and the <i>antarāla</i> door-ways
<i>Liṅga</i>	:	A cylindrical stone; an iconographical form of Lord Siva
<i>Lilākamala</i>	:	A lotus held sportively
<i>Madhya-padma</i>	:	Lotus in the center of <i>adhiṣṭhāna</i> .

<i>Mahāmaṇḍapa</i>	: Great hall beyond <i>mukhamāṇḍapa</i>
<i>Makara</i>	: Mythical crocodile
<i>Makara-tōraṇa</i>	: Decorative device above a niche, with <i>makaras</i> at ends with plumes hanging below. It is also noticed some times above the sculptured panels
<i>Makara-kuṇḍala</i>	: Ear ornament decorated with a <i>makara</i> motif
<i>Mandapa</i>	: Pillared hall
<i>Mañjīra</i>	: Ornament worn below the ankle
<i>Maṭha</i>	: Religious institution
<i>Mēkhalā</i>	: Waist ornament
<i>Mōdaka</i>	: Ball of cooked rice
<i>Mṛiga</i>	: Deer
<i>Mukha-māṇḍapa</i>	: Hall before <i>antarāla</i>
<i>Nandi</i>	: The sacred bull
<i>Nāgara</i>	: Temple order in which the <i>sikhara</i> is four-sided
<i>Nāga</i>	: Serpent (Snake)
<i>Nātya-māṇḍapa</i>	: Dancing hall
<i>Nāśikā</i>	: Shaped in the form of the original Buddhist <i>chaitya</i> dormer
<i>Nilōtpala</i>	: The blue lily
<i>Nṛitta</i>	: Dance pose
<i>Nūpura</i>	: Anklet
<i>Padma</i>	: Lotus mould presenting the curves or the lotus petals
<i>Padmāsana</i>	: A sitting pose where the two legs are kept crossed so that the feet are brought to rest upon the thighs (A type pedestal)
<i>Pañjara</i>	: Cage like part above one or two pilasters (a miniature shrine motif)
<i>Paraśu</i>	: Axe

<i>Patra-tōraṇa</i>	:	Variety of decoration above a niche consisting of leaves and branches
<i>Pattā</i>	:	Band
<i>Patra-kūḍala</i>	:	Ear ornament formed in the shape of a leaf
<i>Pādukā</i>	:	Foot wear
<i>Pādavalaya</i>	:	Rings worn above the ankle
<i>Pāśa</i>	:	Noose
<i>Phalaka</i>	:	Square plank like member
<i>Pitha</i>	:	Pedestal or base
<i>Prabhā-maṇḍala</i>	:	A decorative motif, suggestive of a halo of light surrounding the head
<i>Pradakshināpatha</i>	:	Circumambulatory
<i>Prastara</i>	:	Entablature
<i>Prākāra</i>	:	Passage around the temple or enclosure
<i>Pushpa-pōtiķā</i>	:	Lotus bud hanging below the extended part of the pillar capital
<i>Pūrnōruka</i>	:	Trousers
<i>Pustaka</i>	:	Book
<i>Śaka</i>	:	A calendar reckoning from A.D. 78
<i>Sakti</i>	:	Spear
<i>Samabhaṅga</i>	:	Body with no bends
<i>Śaṅkha</i>	:	Conch
<i>Sarpakuṇḍala</i>	:	Ear-ornament resembling of cobra
<i>Śālā</i>	:	Miniature rectangular shrine with wagon-vaulted roof
<i>Śālā-kōshṭha</i>	:	Niche surmounted by <i>śālā-sikhara</i>
<i>Sikhara</i>	:	Cupola, or the part above the <i>grīva</i> or neck and below the <i>kalāśa</i>
<i>Simhalalāṭa</i>	:	Lion's face

<i>Skandamālā</i>	: Garland of rosary beads
<i>Sruk, Sruva</i>	: Sacrificial ladles
<i>Stambha</i>	: Column or pillar
<i>Sthānaka</i>	: Standing
<i>Sukanāsa</i>	: Gable like part projecting from the front face or the <i>vimāna</i>
<i>Sukhāsana</i>	: A comfortable sitting posture
<i>Sūchihasta</i>	: A hand posture showing the hand fisted with the index finger raised
<i>Sūla</i>	: Long weapon with a pointed end
<i>Tala</i>	: Storey or tier
<i>Tarika</i>	: Chisel
<i>Taraṅga</i>	: Wavy or roll corbel
<i>Tribhaṅga</i>	: Body in three bends
<i>Trisūla</i>	: Three-pronged weapon with a long handle
<i>Tripaṭṭa</i>	: An ornamental mould containing three parts, one in the center and two sloping inwards above and below
<i>Torana</i>	: Decorative device above a niche, or in relief, gateway
<i>Udarabandha</i>	: Stomach belt
<i>Upapīṭha</i>	: Lower base of a structure. It is an optional member
<i>Upāna</i>	: The lowest and plain moulding of the <i>adhisthāna</i> .
<i>Utkutikāsana</i>	: Posture in which the deity sits with heels kept close to the bottom and with the back slightly curved
<i>Utpala</i>	: Lily
<i>Ūrdhvā-padma</i>	: Upper lotus (<i>cyma-recta</i>) moulding

<i>Urdhvajānu</i>	: One leg resting on the ground and the other leg lifted almost to the level of the crown
<i>Vajra</i>	: Thunderbolt
<i>Varada</i>	: Palm with the fingers pointing down-wards
<i>Vēdi</i>	: Platform
<i>Vimāna</i>	: The tower above <i>garbhagṛīha</i>
<i>Vīrāsana</i>	: Sitting with the left leg bent at the knee and resting on the seat and the right leg hanging
<i>Vīṇā</i>	: Indian lute
<i>Vṛitta</i>	: Circle
<i>Vyatyastapāda</i>	: Standing with the legs below the knees crossed
<i>Vyāli</i>	: Leopard or lion-griffin
<i>Yajñā</i>	: Sacrifice
<i>Yajñōpavīta</i>	: Sacred thread
<i>Yōgamudra</i>	: Palm of the right hand placed in that of the left hand and both together laid on the crossed legs of the seated image

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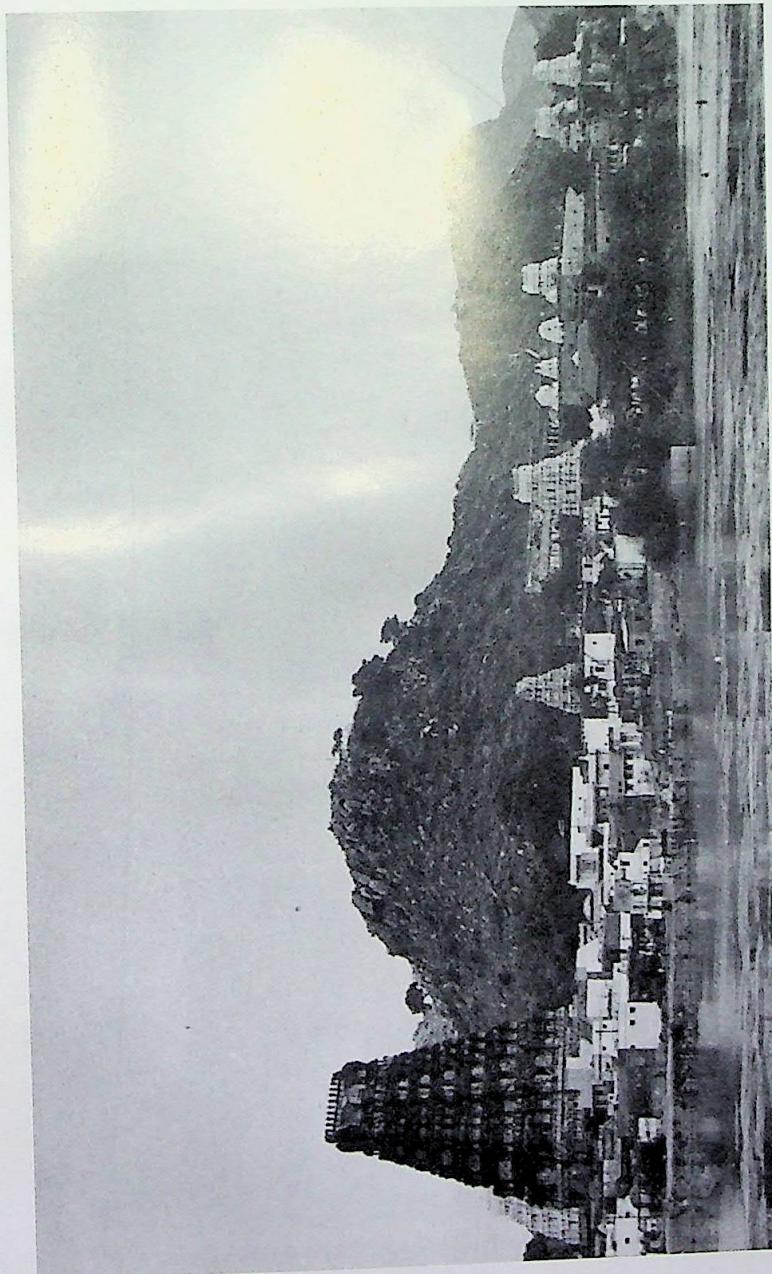
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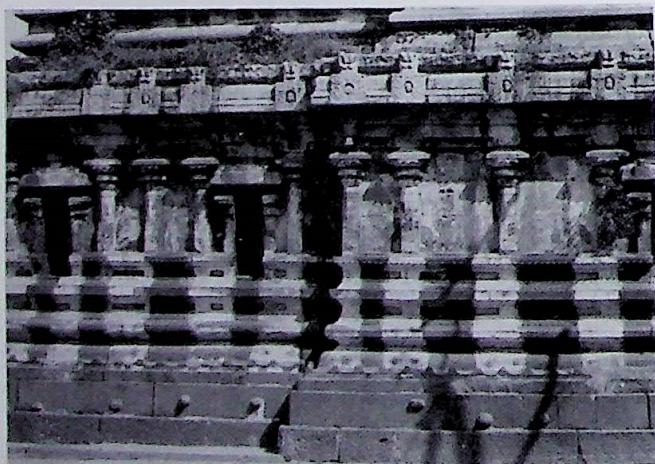


Pl. I. General view of the Śrīkalahastisvara temple complex.

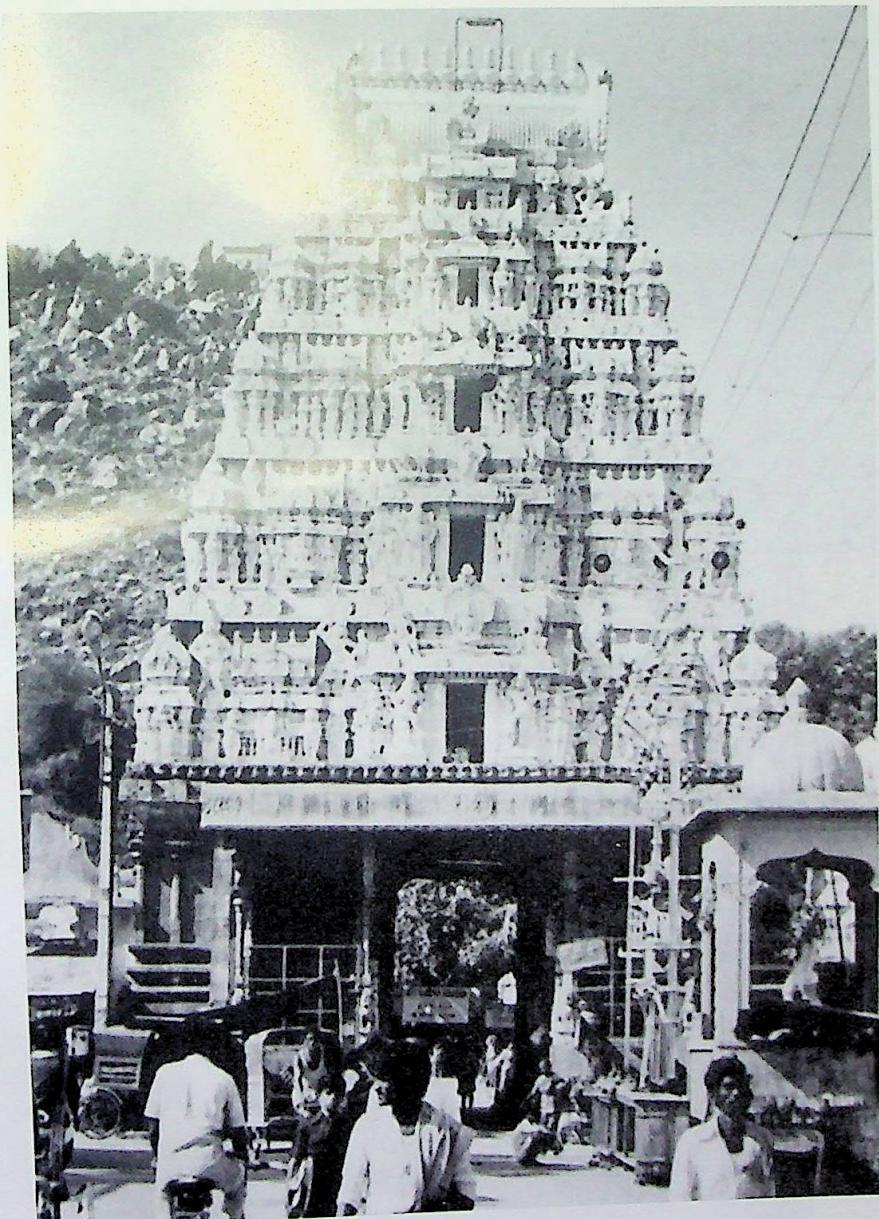
Srīkālahastiśvara Temple



Pl. 2. South face of the Krishnadevaraya *gopura* gateway and the *vimāna* of the Kāshīviśvara shrine.



Pl. 3. *Adhiṣṭhāna* (South side), Krishnadevaraya *gopura*.



Pl. 4. Bhikshala-*gopura* gateway.



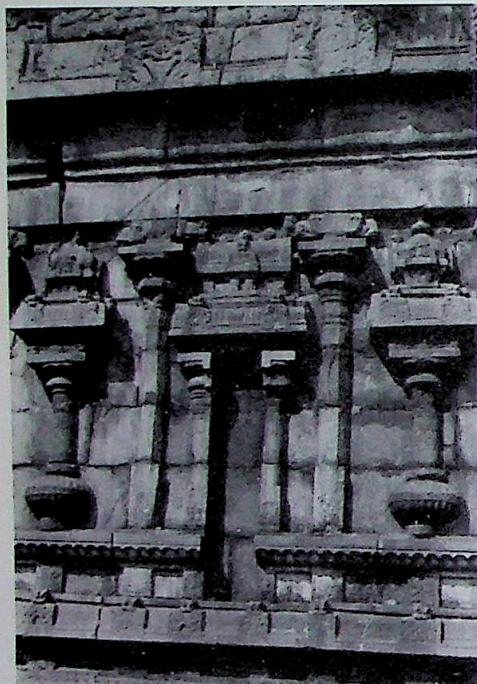
Pl. 5. *Kirtimukha* (with human head).



Pl. 6. *Adhiṣṭhāna* and wall, Dēvī shrine.

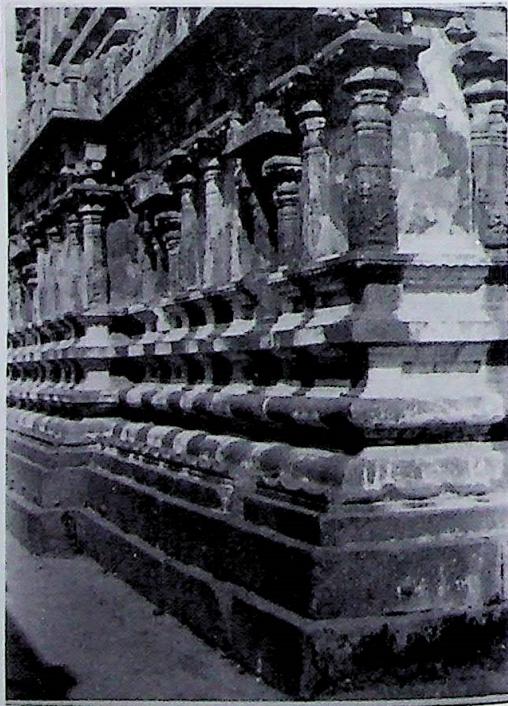


Pl. 7. Bhikshātanamūrti, Krishnadēvarāaya gopura

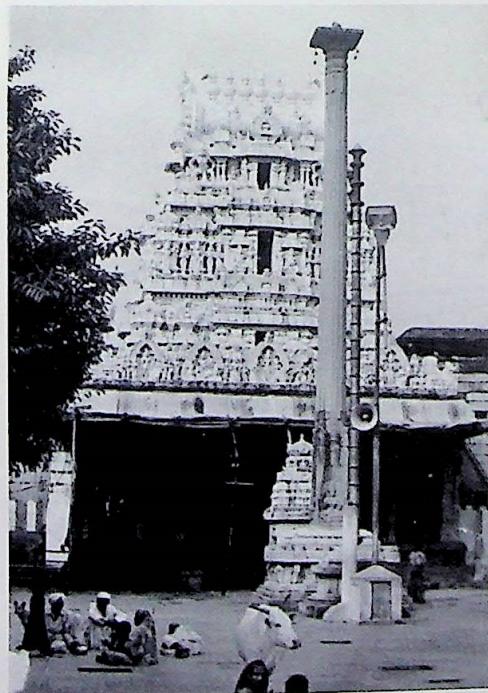


Pl. 8. *Kumabhā-pañjara, sālā-kōshṭha.*

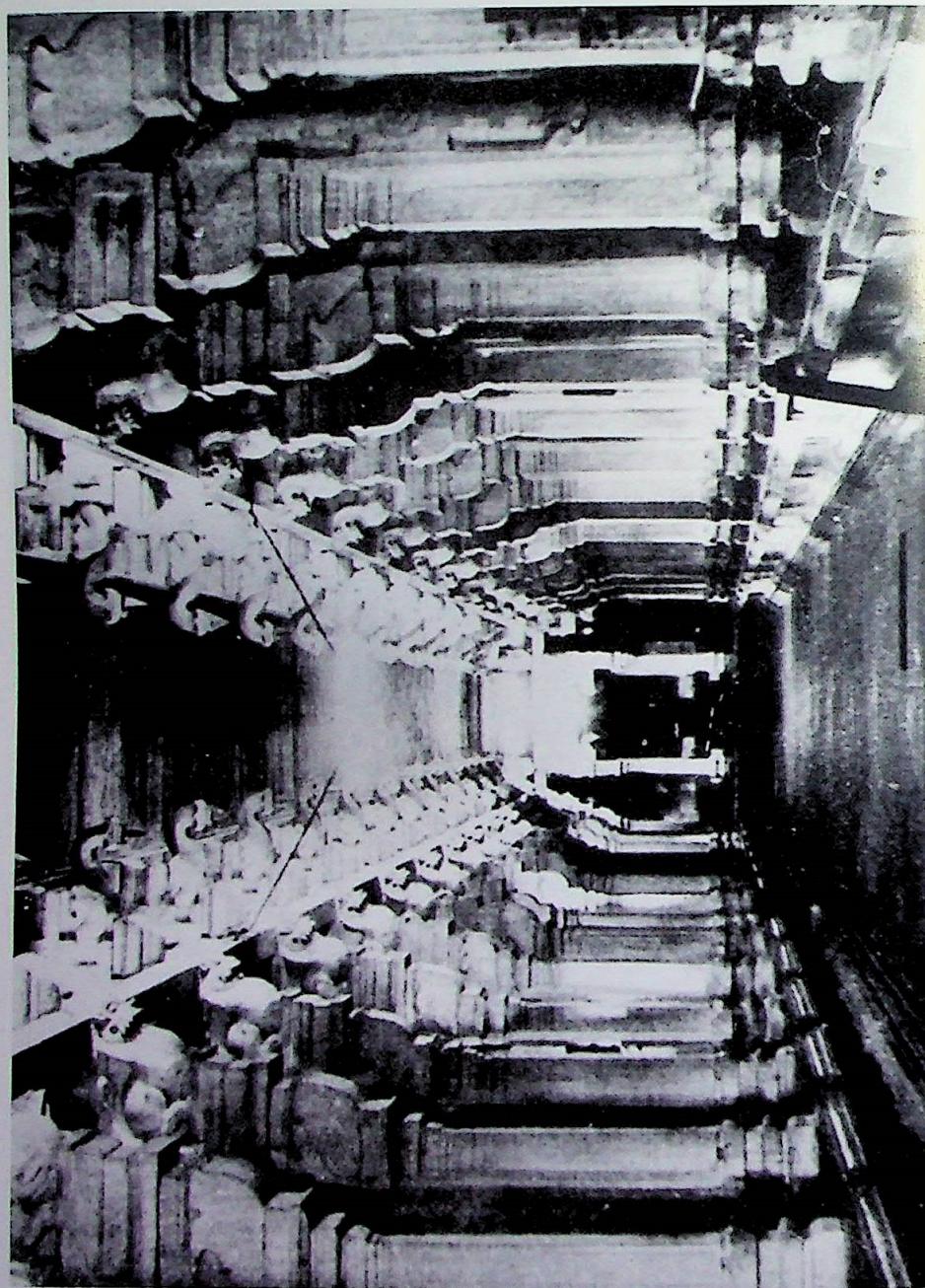
Pl. 9. *Adhisthāna* (south side),
Krishnadēvarāya gopura.



Pl. 10. Pilaster with floral ornamentation,
Krishnadēvarāya *gopura*.

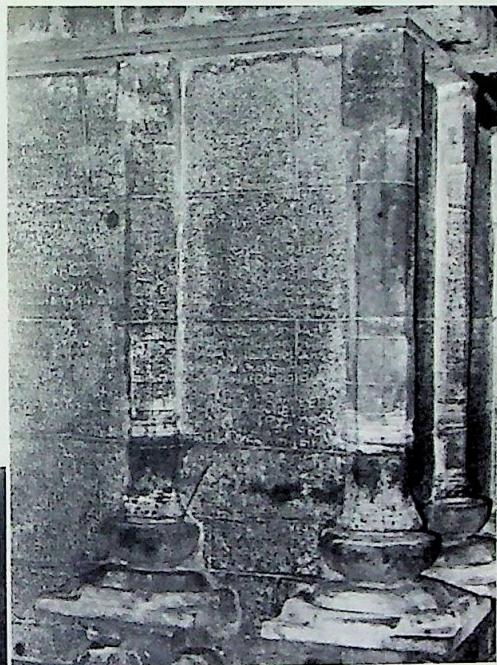


Pl. 11. South *gopura* gateway and
Dhvajastambha.

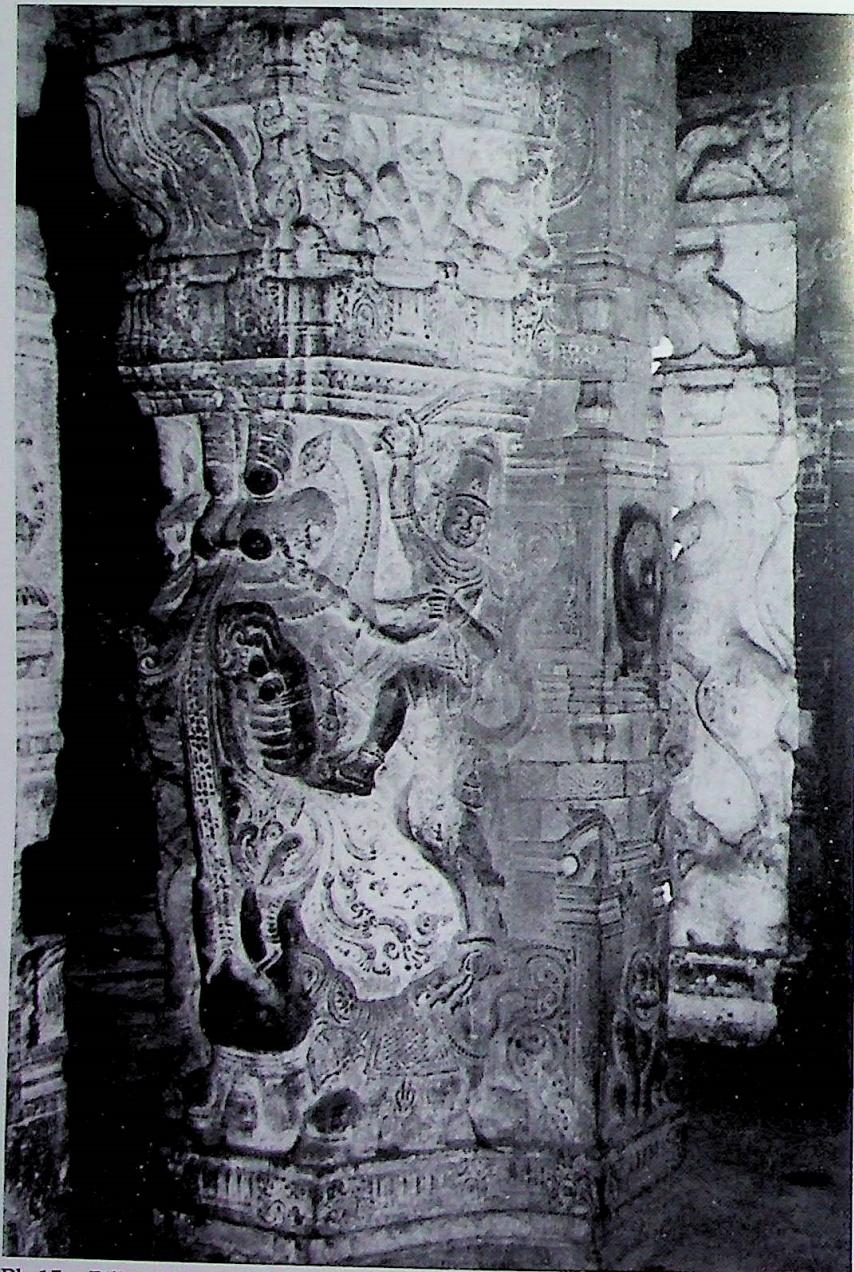


Pl. 12. Corridor (north side), Second enclosure.

Pl. 13. The exterior wall, the main *garbhagriha*.



Pl. 14. Pillar, Hundred pillared *mandapa*.



Pl. 15. Pillar, Hundred pillared *maṇḍapa*.



Pl. 16. Pillar in front of the main entrance, the main shrine.



Pl. 17. Pillar, Second courtyard



Pl. 18. *Adhiṣṭhāna* (north), Hundred pillared *mandapa*.

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Pl. 19. Durgā, Kāśīviśvēśvara shrine.



Pl. 20. Naṭarāja, *Kalyāṇa-maṇḍapa*.

Pl. 21. Brahmā, *Kalyāṇa-mandapa*.

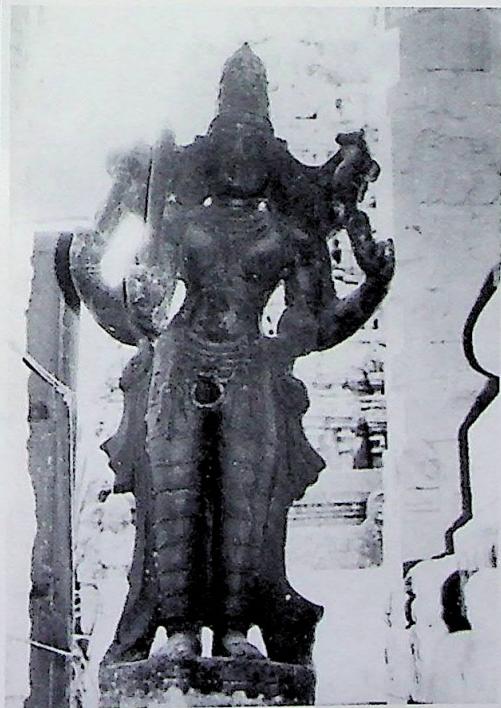


Pl. 22. Vishṇu, *Kalyāṇa-mandapa*.



Pl. 23. Nandikēśvara, *Kalyāṇa-maṇḍapa*

Pl. 24. Kēvalamūrti, Right side of the south *gōpura*.



Pl. 25. Dakṣināmūrti, the Main shrine.



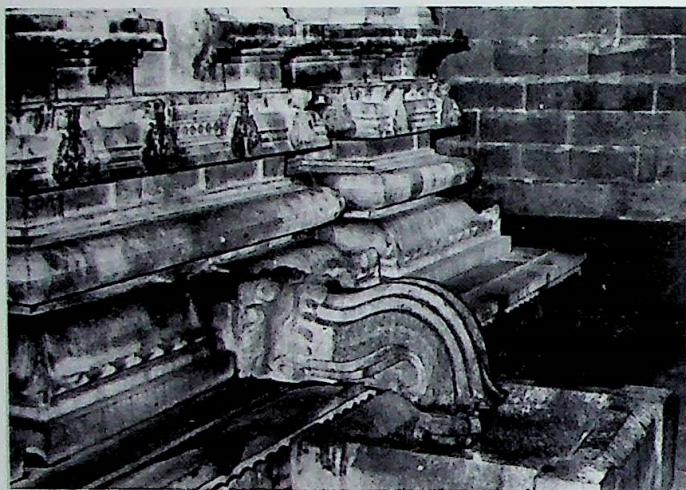
Pl. 26. Liṅgodbhavamūrti, the Main shrine.



Pl. 27. *Nṛītta-Ganapati*, Four high pillared *maṇḍapa*.



Pl. 28. *Āśīna-Ganapati*, the Main shrine.



Pl. 29. *Pranala, Dēvī shrine.*



Pl. 30. *Dvārapāla* (loose icon), Third courtyard.



Pl. 31. *Dvārapālas*, Third courtyard.



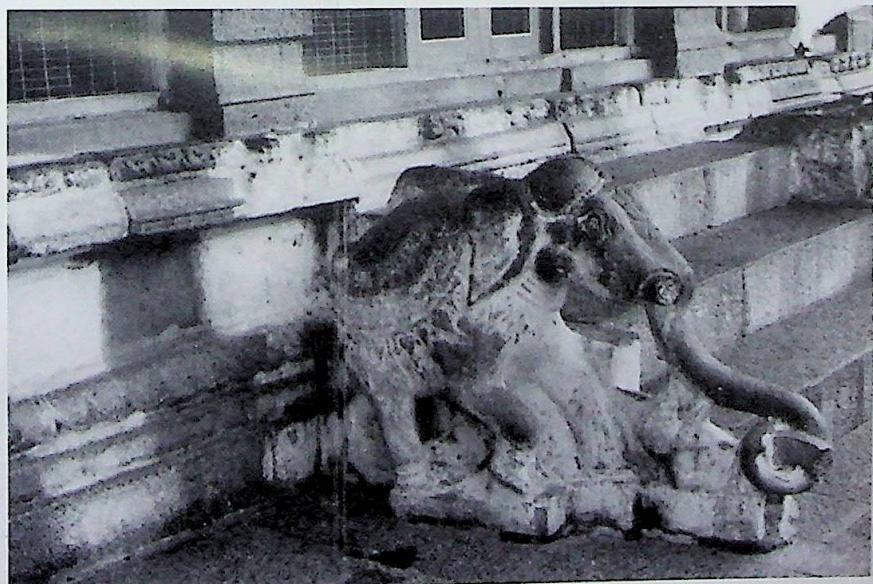
Pl. 32. Left doorjamb, South *gopura*.



Pl. 33. *Chamaradhāri*, Bhikshala-*gopura*.



Pl. 34. Entrance, Hundred pillared *maṇḍapa*.



Pl. 35. Entrance to a *maṇḍapa*, Third courtyard.



Pl. 36. *Nandi*, Third courtyard (west side).

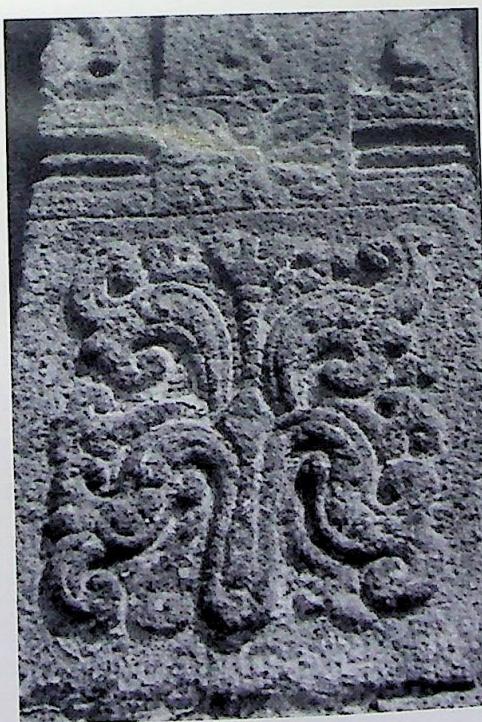


37. Lotus medallion.

38. Floral design.



39. Floral design.





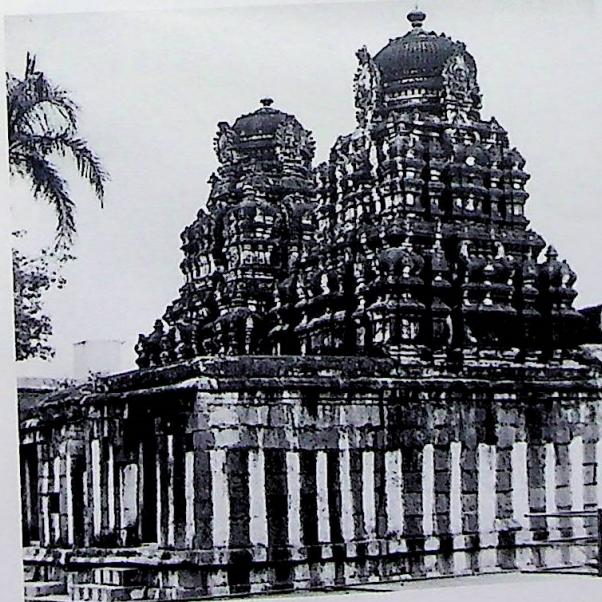
40. Three dancing males with four legs.



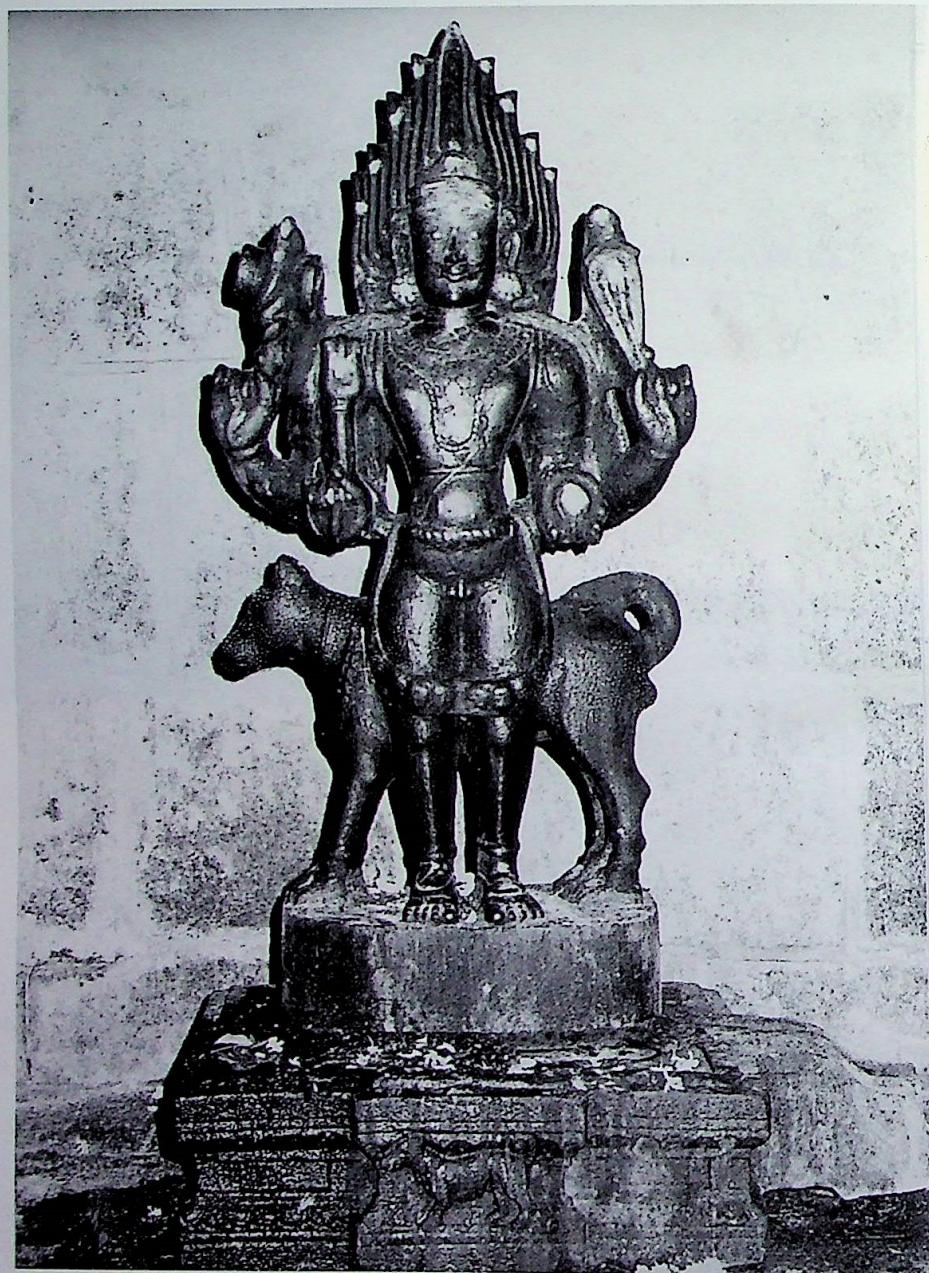
41. Kōlāṭa players.

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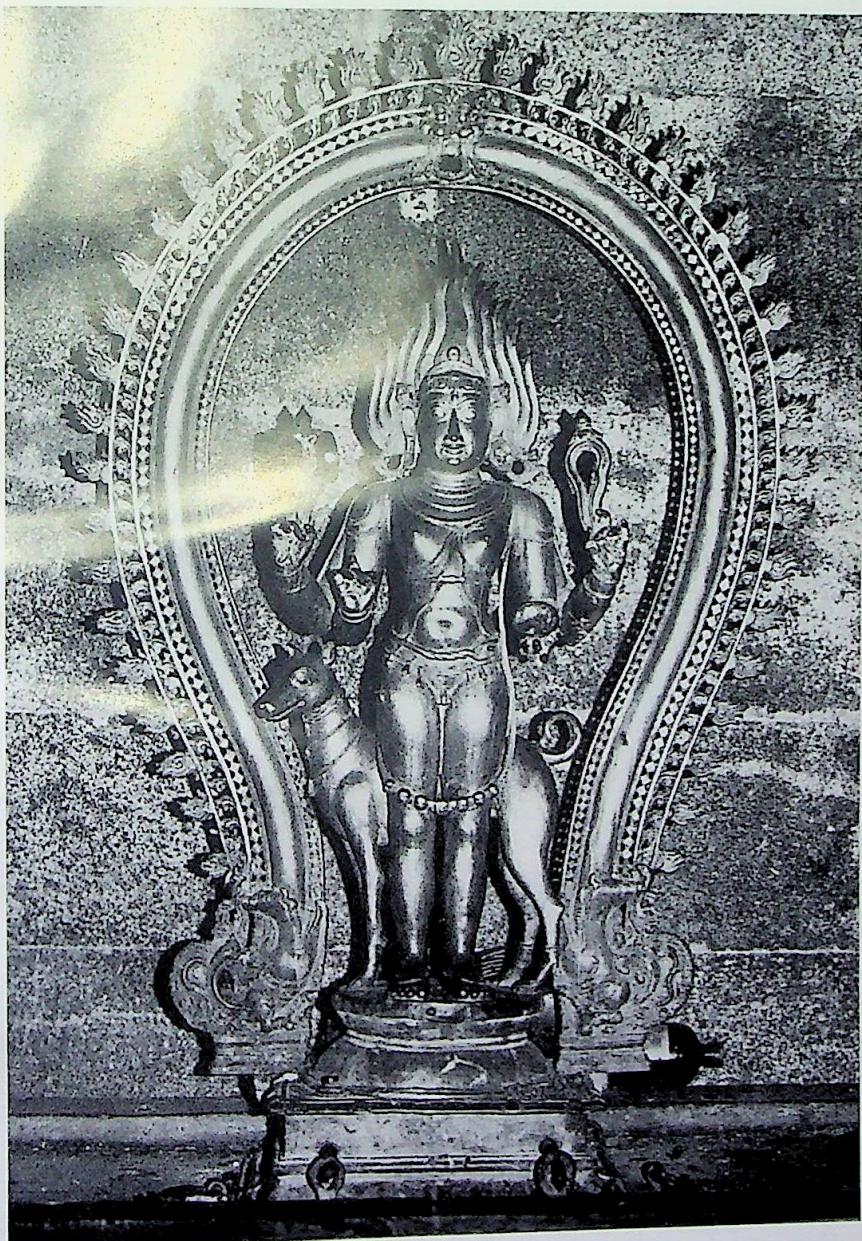
42. Bālajñānām̄ba gōpura.



43. Two Śiva shrines, Third courtyard.



44. Bhairava, Second courtyard.



45. Bhairava (Bronze), Second courtyard.



46. Four -high Pillared *maṇḍapa*.





